Sara Kathryn Arledge was born in Mojave, California September 28, 1911. She studied ART at UCLA under Annita Delano where she took a B.E. She also studied at Columbia and the Barnes Foundation at Merion, Pennsylvannia.

She taught ART at the University of Oklahoma, the University of Arizona at Tuscon, and the College of Arts and Crafts in Oakland.

Her paintings have been exhibited in the following museums: Philadelphia Academy annual, Metropolitan museum, International Show at the Chicago Art Institute, Los Angeles County Museum, and the San Francisco Museum of Art, and others.

A color print has been issued of her painting, "Zebras".

Miss Arledge was one of the first American Experimental film workers. Her film, "Introspection", has been widely exhibited in this country and was shown in Europe. It was reviewed in the book, "Experiment in Film"; published in England. She contributed an article surveying the Experimental Film Field to the Arizona Quarterly.

At present Miss Arledge has a studio in Pasadena, California.

LIFE HISTORY

EDUCATION

Pasadena
- Madison Grammar School . . ; . . . . . .1917 - 1923
- Junior High School
  - John Muir Jr High to 9 high . . . . . 1924 - 1926
  - Mc Kinley " " . . . . . 1926 - 1927
- High School
  - Pasadena High School 10th grade 1927- 1929
    (Graduated)
- College
  - Pasadena Jr. College . . . . . 1929 - 1930
  - Summer Session U.C.L.A.
  - Sick/ part time Jr. College . . . . . 1930 - 1931
  - U.C.L.A.
    - Sophmore. . . . . 1931 - 1932
    - Junior 1932- 1933

Out of College
- Painted . . . . . 1933 - 1934

Columbia University (summer session) 1934
Barnes Foundation; Oct. - May . . . . . 1934 - 1935

Summer
- Painted in New Mexico with Annita Delano . . . 1935

U.C.L.A.
- Senior . . . . . 1935 - 1936
- Received B.E. Degree

Additional courses
- Cinematography fall 1941
  (U.S.C. Evening School)
- Beginning Physics, P.J.C. spring term 1941
- Aircraft Production Illustration summer. 1942
  (Cal. Tech.)

LIFE HISTORY (CONT.)

EMPLOYMENT

Teaching Secondary Schools
L.A. City Schools . . . . . 1936 -1938
Substitute at $9 per day
1st year --85 days work
2nd year --53 " "
Resigned Dec. 30, 1938

Pasadena City Schools . . . . . 1941 - 1943
Substute at$7 &$8 per day

University Teaching
University of Oklahoma . . . . . 1943 -1944
Assistant Prof. at $244.44 per month

University of Arizona at Tuscon . . . . . 1945 - 1946
$266 per month

San Francisco School of Advertizing Art . . . 1947 (?)

California College of Arts and Crafts . . . . 1948 - 1949
(for spring term $594)

Other Employment
Hazel Mc Kinley Oct. to Dec. 1942
U.S Army Map Service 1943
from $1200 to$1320.00 per yr.
Minor Topographic Draftsman promoted to
apprentice Topographic Draftsman.
Campus Book Store . . . . . 1955 -1956
during school year
Breuners File Clerk .....
3 months

LIFE HISTORY (CONT.)

PERSONAL HISTORY

Birthday . . . . . Sept. 28, 1911.
Mojave, California

Graduated from College . . . . . .June 1936

Married to John A. Mc Donough . . . July 4th 1937

Housekeeper . . . . . 1938 - 1940

Divorce (Las Vegas) 1940

Marriage to Clyde B. Smith . . . . . Dec. 28, 1942

Birth of son, Tony Stephen Smith . . Nov. 25, 1946

Divorce (Calif.). . . . . Feb. 1960(?)

PROFESSIONAL ARTIST HISTORY

Started in 3rd grade
Exhibitions of Paintings
Metropolitan Museum
Chicago Art Institute Annual
(a print of my painting was reproduced on the Catalogue cover)
Philadelphia Academy Annual
Los Angeles County Museum Annual
Art Exhibition of the San Francisco World's Fair.
San Francisco Museum

Other material on paintings
Who's who in Art.
Colored reproduction of "Zebras"
Paintings, drawings, and sculpture in public and private collections.

Material on Motion Picture Film, INTROSPECTION
Exhibited at;
Universities, Museums and Art Theatres in America
Belgium's "Festival Mondial du Film" in Knokke-Le Zoute

Other material on Films
Article, "The Experimental Film" , published in Arizona Quarterly.
Review and discussion of INTROSPECTION in "The Experimental Film", book printed in England. (see L. Jacobs)

Creative Film Foundation Award for 1956 Script of WHAT IS A MAN?

Summary of my life work
as painter, professor, filmmaker.

~~PERSONAL DATA SHEET~~

Name: Sara Kathryn Arledge 1842 ROSE VILLA ST
Address: ~~2039 Shattuck Sq.~~ ~~2232 HASTE ST. APT B~~
~~Berkeley~~, California PASADENA 91107
Telephone: ~~TH 8-9766~~ ~~TH 849-2791~~ 213 796 2254
Date of Birth: September 28, 1911
Place of Birth: Mojave, Kern County, California

EDUCATION

~~Pasadena High School, 1927-1929~~
~~Pasadena Jr. College, 1929-1931~~ IN ART
U.C.L.A., 1930-1936, B.E. degree ~~and Special Secondary Credential~~

Columbia University, Summer Session 1934

Barnes Foundation, October to May 1934-1935

~~Landscape painting in New Mexico, Summer 1935, 1937, 1938~~

~~Painting and Sculpture in Studio; Slides and 16 mm. films.~~

EXHIBITION OF PAINTINGS

Metropolitan Museum
Chicago Art Institute Annual (Painting reproduced on cover of catalog)
Philadelphia Academy Annual
Los Angeles County Museum Annual
Art Exhibition of San Francisco World's Fair
San Francisco Museum
and other Museums.
~~"Zebras" oil painting reproduced by Artext Co.~~

(2)

Art Teaching Experience

San Francisco School of Advertising Art 1947-1948

Oakland College of Arts & Crafts 1948-1979
Tangible transparencies

University of Arizona at Tucson 1945-1946

University of Oklahoma 1943-1944

(1)

16 mm. Film & Transparencies showing

"Introspection" 1941 & 1946 color sound film 6 min.

San Francisco Museum of Art
Art in Cinema May 1947 premiere
and other later showings

Knokke-Le Zoute Belgium,
Festival Mondial du Film 1948(?)

Paul Ballard Film Society
Hollywood, Pasadena

Mills College

← Distribution to numerous ~~universum~~ places by

Cinema 16 Distributor
Grove Press "
Canyon Film (present distributor)

(2)

16 mm Films, Transparencies Showings

Los Angeles ~~Art~~ County Museum of Art.
"Poetic Eye" ~~October 5, 1977~~ December 1, 1977

Theatre Vanguard Los Angeles 1976

Art Gallery of Ontario Canada
"Looking at Dance - Line, Fall 1977
on Film, as Video"

San Francisco Art Institute
Cinematique February 9, 1978

"What Is A Man?" 1958 16 mm color sound
10 min.

Pasadena Film Forum November 5, 1976
Program of my work

16 mm Film & Transparency Showings

Los Angeles County Museum of Art
Poetic Eye October 5 ~~November 20~~, 1977

San Francisco Art Institute
Cinematique February 9, 1978
~~Showing~~ Program of my work

Tender Images 16 mm stabile color film

San Francisco Art Institute
Cinematique première February 9, 1978
Program of my work

(4)

16 mm Film Transparencies showing

Interior Garden I & II 3¼" X 4" transparencies
1947-1978

Pasadena Film Forum November 5, 1976
program of my work

San Francisco Art Institute

Cinematique February 9, 1978
program of my work

Bibliography

Arledge, Sara Kathryn
"The Experimental Film: A New Art in Transition."
Arizona Quarterly, vol. 3 (Summer 1947) pages 101-112

Smith, Sara K. (S.K. Arledge)
"Madness in Memory."
Follies, vol. II (December 1976) pages 209
(January 1977) Page 2 (February 1977) Page 2
(March 1977) pages 209

Garrels, Harriet
"The Zebras", an Art Appreciation Lesson.
Instructor, vol LIV (September 1945) pages 24

Bibliography

Manvell, Roger (editor)
"Experiment in the Film" (London 1949) pages 142-143
Published by The Grey Walls Press LTD

Jacobs, Lewis
"Avant-Garde Production in America"
From Introspection
(reproduction of frame, opposite page 128)

Jacobs, Lewis
"Experimental Cinema in America, Part II: The Postwar Revival"
Hollywood Quarterly; vol III (Spring 1948) Page 285
From Introspection
(reproduction of frame, after page 284)

(3)

Bibliography

Cannon, Terry

"Lions Don't Eat Lovers."

Follies (October 1976) page 6

Cannon, Terry

"Sara Kathryn Arledge: Pasadena's Film Pioneer."

New, vol. 8 (May 1977) pages 32-33

Reproductions of Painting by
Sara Kathryn Arledge.

Artext Print Co.

Catalogue Cover of Chicago Art
Institute International Show

Christian Science Monitor

Instructor Magazine Cover

Award for film script:
Creative Film Foundation
Award 1956

Suggested Program

"Tender Images"

"Introspection"

Talk

"Interior Garden I"

"What Is A Man?"

Talk

"What Is A Man?"

Interior Garden II

Talk & answer questions

Length proposed 75 minutes?

Excerpt from the script of Sara Kathryn Arledge's WHAT IS A MAN?

Scene 2: Automobile Sales Room

Enter the cultural heroine, speaking aloud to herselves.

Somebodyelsie: I'm Somebodyelsie, probably Helen of Troyma. What do I do now?

Beawolf: Rah, rah, raw reality, face reality.

Somebodyelsie: Brrr---which way? The forms you fill out or the form you fill in? Oh, my aching environment.

Beawolf: Better see a medicine man.

Scene 3: Doctor's Office

Somebodyelsie: Doctor, Doctor, will I die?

Doctor: Yes, my child, but do not cry. I'll pill you thru' this time. Malignant environment. Better have it out---with it....Better operate--better.

Somebodyelsie: I cling to the schizofringes of art and reality. I would that my tongue could utter the thoughts that arise in me.

Doctor: Better see a sighcryatryst.

Scene 5: Long shot of white rat in maze. The rat is making what effort his life in the laboratory allows him to solve this problem. But he is frustrated.

Scene 6: Sighcryatryst's Office

Somebodyelsie: (reciting from the cough) Teacher, Teacher, I declare I see someone's underwear.

Sighcryatryst: For guilt clandestine, You're punished by your large intestine.

Somebodyelsie: Teacher, may I leave the womb?

Sighcryatryst: From inhibitions unexcelled, You're asking me to be expelled? By thirty-two you ought to know If ya gotta go; ya gotta go.

Scene 7: Short sequences--several close-ups: Bumblebee fumbles heavily onto delicate flower, then buzzes off. Birds chase birds. A mother fish lays eggs. Some other fish fertilizes them.

Scene 8: Black screen with motel sign

Beawolf: SomeBODY Elsie!

Somebodyelsie: Beawolf, what's that lovely apt ta rapus (Pause) I'm Afraid.

Beawolf: That's the fear that made Milwaukee famous. Here's how!

Somebodyelsie & Beawolf: Oh, promise me that you will be true.

Somebodyelsie: Agreed, a guarantee: and next the pink slip to my physiology

Beawolf: One man's meat is another man's mother.

Chronology ~~of my life work~~ as a film & transparencies ~~artist~~ creator.

1928 I became involved in the concept of a visual-time art at a performance of Wilfred's Clavalux at the Pasadena Community Playhouse.

1933 I noted down ideas for 3rd dimensional abstract films that would utilize transparent colored fluid effects but they were unsuitable for the flat animation process.

Chronology of ~~Creative work~~ my life work as a Film & Transparency artist

1936 Shot several hundred feet of the colored silent Apache Indian Gann's & social Dances at White River Arizona. at 4th July ceremonies.

1937 Attempts to find a way of recording visual-time ideas. and to discover which ideas were ~~practible~~ practicable for filming on a limited budget

1938 Planned very complex ~~ballet~~ dance film with painted bodies, live lions, etc

Chronology cont. (3)

1939-'40 In Las Vegas, Nevada I started drawing a red & blue chalk abstract animated film on black construction paper. It was never completed or shot.

1940 Amplified a sequence from old dance film on story board.

1941 First ½ Introspection shot

1944 Work on technical abstract lucite sculpture laminated with stage light gelatines to photograph refracted light on a screen. It wouldn't photograph.

Chronology cont. (4)

1946 Finished last ½ of "Introspection"

1947-1950 Adapted Visual aids slides for painting. Created images on glass transparencies for projection on a screen.

1949 Initial plan of a documentary film about the everyday experiences of a black child.

1951 Wrote script of "Heir of the Dogma That Bitcha" From which T.V. sequence of "What Is A Man?" was taken.

1956 Wrote script for *What Is A Man?*

1958 Finished *What Is A Man?* in January.

1960 | 1965 Worked on a concept of back projection on ceiling, floor, & 4 walls with paper model of room.

"*Sand and/or Mirror*", plan for verbal film.

1965 "*Lions Don't Eat Lovers*" drew 2 story boards of 2 dance plans using painted bodies, a real lion's head.

1976-1978 Created 40 transparencies on glass some plans for shorting "*Sand and/or Mirror*"

Tender Images shot transparencies on film

Life History

Education

Pasadena

Madison Grammar School
1917 – 1923 (?)

Junior High School

John Muir Jr. High to 9th
1924 –

McKinley 9th & grad.
1926 – 1927

High School

Pasadena High School
10th grade 1927
Graduation 1929

College

Pasadena Jr. College
1929 – 1930

Summer Session U.C.L.A.

Sick / part time Jr. College 1930 – 1931

U.C.L.A.

Sophmore 1931–1932

Junior 1932–1933

Out of College

Painted 1933–1934

Columbia University

Summer Session 1934

Barnes Foundation

Oct – May 1934–1935

Summer

Painted in New Mexico

with Vita 1935

U.C.L.A.

Senior 1935–1936

B.E. degree

Life History (cont.)

Teaching ~~jobs~~ Experience!

L.A. City Schools — 1936–1937
Substitute — 85 days work
(secondary schools) — $9 per day
1937–1938
53 days work
resigned Dec. 30, 1938

Married Jack July 4th 1937
New Mexico Summer 1937, 1938

Housekeeper 1938–1940

Divorce 1940

Painted & Film 1940–1941

Education — U.S.C. evening school cinematography Fall 1941

Teaching job — 1941–1942
Pasadena City Schools — Pay $7 per day
substitute — 1942–
(secondary schools) — Pay $8 per day

Life History (cont.)

4.

Education

Beginning Physics P.J.C. 1941
1 spring term

Cal. Tech. 1942
Aircraft Production
Illustration (summer)

Other jobs

Hazel McKinley Oct. to Dec. 1942

Marriage to Clyde Dec. 28, 1942

U.S. Army Map Service
5 months Feb. 8 1943—

University Teaching

University of Oklahoma
Assistant prof. 1943-1944
$244 44/100 per mo.

Life History (cont.)

5

University of Arizona at Tuscon
$266 – per mo. 1945–1946

San Francisco School of
Advertizing Art 1947 (?)

California College of Arts + Crafts
(for spring term) 1948–1949
$594 –

Other jobs File Clerk Breuners 3 months 1954?

Campus Book Store
(during school year) 1955–1956

Exhibitions of paintings

Metropolitan Museum
Chicago Art Institute Annual
(a print of my painting was reproduced on the Catalogue cover)
Philadelphia Academy Annual
Los Angeles County Museum
(Annual)

Life History (cont.)

6

The Art Exhibition of the San Francisco World's Fair.

The San Francisco Museum

Other material on paintings

Who's who in Art

Colored reproduction of "Zebra" put out by Artext who plan to put out a new print of another painting.

Some sculpture, drawing & painting in private collection

Exhibitions of Motion Picture Film, "Introspection".

Various Universities, museums and Art Theatres in America

At Belgium's "Festival Mondial du Film" in Knokke-Le ~~Zoute~~ a zoute

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Life History (cont.)

7

Other material on Films

my article, "The Experimental Film", published in the Arizona Quarterly.

A review and discussion of my film in the book "The Experimental Film"

Won the Creative Film Foundation Award for 1956

STATE OF CALIFORNIA

Department of Mental Hygiene

~~1320 K STREET~~

~~SACRAMENTO~~

March 13, 1957

ADDRESS REPLY TO:
298 21ST STREET
OAKLAND 12, CALIFORNIA
TELEPHONE: HIGATE 4-0734

Mrs. Sara K. Smith
211 Monticello Drive
Walnut Creek, California

Dear Mrs. Smith:

I was pleased to be notified that you are now on leave of absence from Napa State Hospital.

I am the social worker in your area for the Department of Mental Hygiene with whom you will keep in touch throughout your leave of absence period. I hope you will find our interviews helpful.

Please get in touch with me within the next week to arrange an appointment for the near future. I am usually available for telephone calls on Wednesdays, on Fridays, and on Monday afternoons. If you cannot telephone, please let me know by letter whether you can keep office appointments, whether you are employed or free on weekdays, and any other information that would help me to set a mutually convenient appointment. I have occasional Saturday office hours for people who cannot be seen during the week.

I will be expecting to hear from you soon.

Sincerely,

BUREAU OF SOCIAL WORK

Louise Reinholtz

(Miss) Louise Reinholtz
Psychiatric Social Worker

LR:bjh

WALTER RAPAPORT, M.D.
DIRECTOR OF MENTAL HYGIENE

GOODWIN J. KNIGHT
GOVERNOR

THEO. K. MILLER, M.D.
SUPERINTENDENT AND
MEDICAL DIRECTOR

STATE OF CALIFORNIA
DEPARTMENT OF MENTAL HYGIENE
Napa State Hospital
IMOLA, CALIFORNIA

February 8, 1957

Mr. Clyde B. Smith
2211 Union Street
Berkeley, California

RE: SMITH, Sara K.
#64299

Dear Mr. Smith:

Mrs. Joseph Brown called today to advise of your discussion with them. Since our discussion, the medical staff interviewed your wife at conference. The staff recommended indefinite leave of absence to her cousins, if they accepted her. However, Mrs. Brown states that they do not plan to remain in the area permanently. In addition, the family wishes to have your wife in the home for a visit to see how she adjusts. This seems most practical. Therefore, we have arranged a visit with the Browns, who are coming for your wife Friday, February 8th, and will return her to the hospital Sunday, February 10th.

Presently Mrs. Smith's condition is greatly improved, according to the medical staff. During a recent conversation she seemed less tense and aggressive. It would be helpful to talk with you again regarding the possibility of another leave plan. I realize you are very busy, but should like to hear from you regarding a future visit if this is convenient.

I thank you for the assistance you have given and wish to assure you of my continued interest.

Very truly yours,

THEO K. MILLER, M.D.

Pamona James

(Mrs) Pamona James
Psychiatric Social Worker

PJ:agh

WALTER RAPAPORT, M.D.
DIRECTOR OF MENTAL HYGIENE

GOODWIN J. KNIGHT
GOVERNOR

THEO. K. MILLER, M.D.
SUPERINTENDENT AND
MEDICAL DIRECTOR

STATE OF CALIFORNIA
DEPARTMENT OF MENTAL HYGIENE
Napa State Hospital
IMOLA, CALIFORNIA

January 11, 1957

Mr. Clyde B. Smith
2211 Union Street
Berkeley, California

RE: SMITH, Sara K.
#64299

Dear Mr. Smith:

On January 2 your wife's friends, Mr. and Mrs. John Hubbard, of Sacramento, requested her indefinite leave of absence to live with them. The request was denied because your wife is not well enough for release. However, indefinite leave of absence will be reconsidered in thirty days.

In the meantime, we are writing to ask if you approve the plan for Mrs. Smith's living with Mr. and Mrs. Hubbard whenever the staff approves leave of absence. We shall appreciate hearing from you. Please feel free to ask any questions you think pertinent.

Very truly yours,

THEO K. MILLER, M.D.

Pamona James

PJ:agh

(Mrs) Pamona James
Psychiatric Social Worker

Rm 5 - 2nd floor Ad. Bldg

Fri 10 PM

CALIFORNIA STATE BOARD OF HEALTH

BUREAU OF VITAL STATISTICS

DUPLICATE CERTIFICATE OF BIRTH

PLACE OF BIRTH

COUNTY OF KERN

TOWN OF Mojave
OR
CITY OF

State Index No. .....

LOCAL REGISTERED NO. 315

(No. ..... St.: ..... Ward) [If birth occurred in a Hospital or Institution, give its NAME instead of street and number]

Full Name of Child Sara Kathryn Arledge [If child is not yet named, make supplemental report, as directed.]

Date of birth September (Month) 28 (Day), 19 11 (Year)

PERSONAL AND STATISTICAL PARTICULARS

SEX OF CHILD	COLOR OR RACE OF CHILD	TWIN, TRIPLET, OR OTHER?	AND NUMBER IN ORDER OF BIRTH	LEGITIMATE?
female	White		X	Yes

FATHER	MOTHER
FULL NAME: Albert Ross Arledge	FULL MAIDEN NAME: Mary Elenor Shirley
RESIDENCE: Mojave Calif	RESIDENCE: Mojave Calif
COLOR OR RACE: White — AGE AT LAST BIRTHDAY: 28 (Years)	COLOR OR RACE: White — AGE AT LAST BIRTHDAY: 33 (Years)
BIRTHPLACE: Warren Co (State or Country) Tenn	BIRTHPLACE: Hood Co. (State or Country) Texas
OCCUPATION: Civil Engineer	OCCUPATION: Housewife

Number of child of this mother: first — Number of children, of this mother, now living: one

CERTIFICATE OF ATTENDING PHYSICIAN OR MIDWIFE*

I hereby certify that I attended the birth of this child, and that it occurred on September 28, 19 11 at 3 45 P.M.

*When there was no attending physician or midwife, then the father, householder, etc., should make this return.

(Signature) Edwin H. Hall

(Physician or midwife)

Given name added from a supplemental report ....., 19 ..

Address [illegible]

FILED

[illegible], 19 11 [illegible]

Registrar. Registrar.

STATE OF CALIFORNIA)
SS
County of Kern)

I, Ray A. Vercammen, County Recorder of Kern County, do hereby certify, that the annexed is a whole, true and correct copy of an original as appears in Book 4 Page 81 now in my office.

Witness my hand and official seal this 17 day of February 1961

Ray A. Vercammen

RAY A. VERCAMMEN, Recorder

CALIFORNIA STATE BOARD OF HEALTH

BUREAU OF VITAL STATISTICS

DUPLICATE CERTIFICATE OF BIRTH

State Index No. .....

LOCAL REGISTERED NO. 315

PLACE OF BIRTH

COUNTY OF KERN

TOWN OF Mojave
OR
CITY OF

(No. ..... St.: ..... Ward) [If birth occurred in a Hospital or Institution, give its NAME instead of street and number]

Full Name of Child Sara Kathryn Urledge [If child is not yet named, make supplemental report, as directed.]

Date of birth September (Month) 28 (Day) 1911 (Year)

PERSONAL AND STATISTICAL PARTICULARS

SEX OF CHILD	COLOR OR RACE OF CHILD	TWIN, TRIPLET OR OTHER?	AND NUMBER IN ORDER OF BIRTH	LEGITIMATE?
female	White		X	Yes

FATHER	MOTHER
FULL NAME: Albert Ross Urledge	FULL MAIDEN NAME: Mary Elenor Shirley
RESIDENCE: Mojave Calif	RESIDENCE: Mojave Calif
COLOR OR RACE: [illegible]	COLOR OR RACE: White
AGE AT LAST BIRTHDAY: 28 (Years)	AGE AT LAST BIRTHDAY: 33 (Years)
BIRTHPLACE: Warren Co (State or Country) Tenn	BIRTHPLACE: Hood Co. (State or Country) Texas
OCCUPATION: Civil Engineer	OCCUPATION: Housewife

Number of child of this mother: first

Number of children, of this mother, now living: one

CERTIFICATE OF ATTENDING PHYSICIAN OR MIDWIFE*

I hereby certify that I attended the birth of this child, and that it occurred on September 28, 1911 at 3 P.M.

*When there was no attending physician or midwife, then the father, householder, etc., should make this return.

(Signature) Edwin H. Hall

(Physician or ~~midwife~~)

Given name added from a supplemental report ....., 19..

Address [illegible]

FILED

....., 1911 [illegible]

Registrar.

Registrar.

prop.
S.K. Dilledge (Smith)
132 Van Ness Ave.
Santa Cruz - Ca 95060

STATE OF CALIFORNIA)
County of Kern) SS

I, Ray A. Vercammen, County Recorder of Kern County, do hereby certify, that the annexed is a whole, true and correct copy of an original as appears in Book 4 Page 81 now in my office.

Witness my hand and official seal this 27 day of February 1967

Ray A. Vercammen

RAY A. VERCAMMEN, Recorder

This work offered me a variety of experiences in teaching art. I had the opportunity to teach several age groups from the seventh grade to the twelfth grade in communities where the life of the people differed as widely as it does in San Pedro and Hollywood. With a moment's notice I had the responsibility of teaching leathercraft, of giving a lecture on English painters, or of supervising a stage crew,-in short, of any subject taught in the secondary art departments of the Los Angeles City Schools.

My plan of work had to be flexible enough to adjust to a conservative school system one day and a progressive system the next. Meeting [redacted] people was also a part of my work. It called for cooperation with the members of my department and in some schools, with the members of other departments such as the Social Studies.

4. References -

George J. Cox, Chairman Art Dept.
c/o Art Department, U.C.L.A.
Los Angeles, California

Miss Annita Delano
10733 Ohio Street
Los Angeles, California

Miss Helen Howell
427 S. Harvard Blvd.
Los Angeles, California

Mr. Richard Petterson
c/o Art Department
Pasadena Junior College
1570 E. Colorado Street
Pasadena, California

Sara Kathryn Arledge

ACCOMPLISHMENTS (3)

SPECIAL STUDY

~~My request for permission to study there was granted.~~ On Dr. Barnes' invitation I attended lectures ~~there~~ at the Barnes Foundation twice a week. I spent what free time I had (about eight hours a week) in research of my own, studying and analyzing the paintings and sculpture, ~~and in com-~~ at the Foundation parative study of the trends and ~~inter-influences~~ counter-influences ~~in the artists' work.~~ they reveal.

2. INDEPENDENT STUDY

1. STUDY OF ART COLLECTIONS IN THE FOLLOWING MUSEUMS:

San Francisco Museum of Art
Chicago Art Institute: during Worlds Fair October 1933
Chicago Art Institute: Worlds Fair July 1934
New York: Museum of Modern Art, Summer 1934
New York: Museum of Modern Art
New York: Metropolitan Museum
New York: Spanish Museum
Pasadena Art Institute: Dr. Chouchon collection of his own work in New Orleans
Santa Fe: Museum of Indian Art, July, 1935
Washington D.C.: Phillips collection, January 1935
New Mexico, Arizona: Collections of Indian Art at most of the trading posts (1926-1939)
University of Oklahoma: Collection of Oriental and Indian Art 1943. Collection of Mrs. Barbara Seymour (Cotton) 1935

2. STUDY OF THE DANCE

A Study of Creative dancing with Bertha Wardell ~~of~~ Los Angeles, ~~7~~ one night a week for the year - 1931)

B During 10 ~~many~~ summers I have traveled in the Southwest, painting and studying the art of the Indians, and watching ceremonial dances of the Apache, Zuni, Hopi, Navajo, Papago and Yaqui Indians on their reservations.

1842 Rose Villa Street
Pasadena, 8, California
May 4, 1945.

Mr. J. B. Smith
Head of the Department of Art
University of Wyoming
Laramie, Wyoming.

Dear Mr. Smith:

Mr. Hilpert, Chairman of the Art Department of the University of California at Los Angeles, suggested that I write you regarding the vacancies in your Art Department. I would like to apply for a position there. I am especially interested in teaching painting and drawing.

Most of my educational background has been in Art and Art Education. I received my Batchelor of Education from U.S.L.A. in 1936. I have taken courses in Education at Teacher's, College, Columbia University, in Production Illustration at Caltech, and cinematography at U.S.C. I spent the year 1934-35 at the Barnes Foundation (Merion, Pennsylvania) where I attended the lectures, analyzed the works of art, and compared the trends and inter-influences of the artists.

The Barnes Foundation, although not known to the general public, has the most extensive collection of Cezannes and Renoirs in the world in its collection of Modern Art. It is not open to the public, but a few students are selected from the applicants each year to study there. While the Foundation doesn't offer credits or credentials of any sort, I feel that the year's work I had there is the approximate equivalent of a Master's Degree in aesthetics or art history.

In addition to the Barnes collection, I have had the opportunity of seeing most of the well known public collections in this country.

In my free time I paint in my studio here, and for many summers I have painted in Arizona and New Mexico. My paintings have been shown in the Metropolitan Museum (Artists for Victory Show), the Chicago Art Institute (Annual Show), the Philadelphia Academy (Annual Show), the Los Angeles County Museum of Art (Annual Show), and the Art Exhibition of the San Francisco World's Fair.

My painting, "The Zebras," has been reproduced on the cover of the Chicago Art Institute catalogue, in the Christian Science Monitor, and in a color print put out by Artext Prints, Inc. It will appear in color on the cover of the Instructor Magazine later this year. (I am sending a print of "The Zebras" under separate cover.)

I taught art for two years in the Los Angeles and one year in the Pasadena City Secondary Schools.

Last year I taught in the Art School of the University of Oklahoma as an Assistant Professor. The subjects I taught were as follows: Freehand Drawing, Lettering, Advanced Lettering and Poster, Still Life (oils), Figure and Landscape (oils), and I supervised practice teaching in Junior High School Art.

In regard to my work at the University of Oklahoma, I refer you to:

Professor Oscar B. Jacobson
Director of the School of Art
University of Oklahoma
Norman, Oklahoma.

For other references, I list the following:

Professor George J. Cox
c/o Art Department
U. C. L. A.
West Los Angeles, Calif.

Miss Annita Delano
c/o Art Department
U. C. L. A.
West Los Angeles, Calif.

If you are interested in any further information, I shall be happy to supply it.

Sincerely,

Sara Kathryn Arledge
(Mrs. Clyde B. Smith)

ARTEXT PRINTS, INC.

(THE ART EXTENSION PRESS)

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LEON L. WINSLOW
ART DIRECTOR, BALTIMORE SCHOOLS

December 21, 1944

Miss Sara K. Arledge
1842 Rose Villa St.
Pasadena 8, California

Dear Miss Arledge:

We are sending you, under separate cover, a proof of our color plates of your "Zebra" painting. This proof seems quite satisfactory. It is a little more colorful than the painting but believe that the very small area of the reproduction needs a trifle more brilliance to be effective.

The painting, itself, is being sent to you by Railway Express Agency, Prepaid and insured for the $500.00 valuation.

We thank you for your co-operation in this connection and will let you know further about our progress in marketing, etc.

Very sincerely yours,

ARTEXT PRINTS, INC.

Francis H. Robertson

FHR:EC

Acc. 3 omitt

SUPPLEMENTAL MATERIAL TO APPLICATION FOR MUSEUM DOCENT
(GRAPHIC AND PLASTIC ARTS)

field Fine Arts
Formal Education

1. (✓) List of courses completed in fine arts at U.C.L.A. (1931-1932) (undergraduate) 1931-1936 omitt

Course No.		Grade
1.	Aesthetics - Study of the elements and principles of art	B
8a	Stage craft - Designing and constructing stage sets	B
12a	Lettering - Typographic composition, lettering & arrangement of paragraphs	C
21	Costume & House furnishing appreciation - The understanding of the relation of art to modern home and costume	B
32a	Art Structure - Analysis of art structure in paintings & use of art structure in water color technique	A
4a	Free hand drawing - Study of principles of perspective and drawing of 3 dimension objects to develop feeling for fine qualities in line and mass drawing	B
8b	Stage Craft - Stage set construction & use of stage terms	C
134a	Painting - Painting in oil technique. Use of three dimensional masses in design	C
32b	Design - Industrial designing of 3 dimensional objects for mass production	B

omitt

List of courses completed in fine arts at U.C.L.A. 1932-1933 (undergraduate)

198	Sculpture - Technique of sculpture in medium of clay and plaster manipulation of 3 dimensional design	A
31a	History of Art - Aboriginal Amer., Egyptian, Assyrian, Early Christian, Byzantine, Renaissance;- Architecture, Craft, and Architecture of Today	B
154	Oil Painting in Studio - Special class for advanced painting	A
152a	Illustration - Medium water color	B
31b	History of Art continued from 31a	C
19b	Pottery & Sculpture - Use of potter's wheel and various techniques in clay and plaster	B
177b	Water Color & Oil Painting - Compositions in water color & oil technique	C
134b	Figure Drawing & Painting	C

omitt

List of courses completed in fine arts at U.C.L.A. 1935-1936 (undergraduate)

		Grade
9	Craft - Application of principle of book binding	C
183a	Costume Design	C
199	Use of photography as an art medium - Special study for advanced students	A
135	Book illustration	B
160a	Art Teaching - Study of Methods & Curriculum	B
160b	Art Teaching - Principles of Art Education - Study of Child Growth & Development	B
164	Life Class Advanced - Study of movement of body and rythm of masses	B
180	Philosophy of Art Teaching	C

List of courses completed in fine arts at U.C.L.A. Summer School-1930 (undergraduate)

413	Water Color - Still Life	B

Courses completed in fine arts at Pasadena Junior College 1930 - (Undergraduate level)

2a & 2b	Beginning Course in Use of Art Principles & Elements	A & A

Now studying Art Craft at Pasadena Junior College 1940-1941

Art Craft - Modern craft technique, Use of ~~sand blasting,~~ plastics, lathes & metal work

1. (b) Forslist of cities where I studied museum collections, see sheet attached to application. If further details are desired, I will be glad to furnish them.

2. Study at the Barnes Foundation, Merion, Pennsylvania from October 1934-May 1935.

(The Barnes Foundation collection is the most extensive collection of modern art in America. Although it is not open to the public, a few students are selected from the applicants to study the paintings and sculpture and attend the lecture courses on aesthetics (see "Art in Painting" by Dr. Albert C. Barnes) each year.)

My request for permission to study there was granted. On Dr. Barnes' invitation I attended lectures there twice a week. I spent what free time I had (about eight hours a week) in research of my own, studying and analyzing the paintings and sculpture, and in comparative study of the trends and inter-influences in the artists' work.

Work for two years as a substitute art teacher in the Los Angeles City secondary schools. 1936-1938. Salary $173.00 per month.

Additional Information

about my qualifications

Education:

~~I graduated from U.C.L.A.~~

~~taking~~ I took a Batchelor of Education degree, from U.C.L.A. ~~in 1936~~. I spent a year at the Barnes Foundation in Merion, Pa. where I attended the lectures ~~studying~~ and the collection of paintings, analyzing ~~the~~ & compared the addition to the Barnes Collection I have seen ~~most of the well known~~ many other public collections in this country.

I also ~~studied~~ took courses at Teacher's College, Columbia University, U.S.C. & Cal. Tech.

Teaching:

I taught art for two years in the Los Angeles and one year in the Pasadena City Secondary Schools.

Last year I taught in the Art School of the University of Oklahoma as an Assistant Professor. The subjects I taught were as follows: Freehand Drawing, Lettering, Advanced Lettering and Poster, Still Life (oils), Figure and Landscape (oils), and I supervised practice teaching in Junior High School Art.

In regard to my work at the University of Oklahoma, I refer you to:

Professor Oscar B. Jacobson
Director of the School of Art
University of Oklahoma
Norman, Oklahoma.

For other references, I list the following:

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c/o Art Department
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West Los Angeles, Calif.

Miss Annita Delano
c/o Art Department
U. C. L. A.
West Los Angeles, Calif.

If you are interested in any further information, I shall be happy to supply it.

Sincerely,

Sara Kathryn Arledge
(Mrs. Clyde B. Smith)

PERSONAL DATA SHEET

Name:	Sara K. A. Smith
Address:	2039 Shattuck Sq., Berkeley, California
Telephone:	Th. 8-9766
Date of Birth:	September 28, 1911
Place of Birth:	Mojave, Kern County, California
Height:	5'4"
Weight:	120
Nationality:	American
Health:	Good

EDUCATION

Madison Grammar School, 1917-1923
John Muir Jr. High, 1923-1926
McKinley Jr. High, 1926-1927
Pasadena High School, 1927-1929

Pasadena Jr. College, 1929-1930
Part-time, 1930-1931
U.C.L.A., 1931-1936, graduated with a B.E. degree
MDTA, Secretarial Course, January-June, 1963

QUALIFICATIONS

Typing - 35 to 40 words a minute (5 minute writing)
Office Machines - ditto, mimeograph, ten key adding, dictaphone
Skills - filing, business English, business math.

PERTINENT WORK EXPERIENCE

MDTA Secretarial class - January 1963 - June 1963
Intensive training in typing, dictaphone, filing, office machines, secretarial office practice, English and math.

Campus Book Store - 1955-1956, Sales person and Buyer
Bought art supplies for the store and sold stationery and art goods on the floor.

Breuner's - 1954
In charge of refiling and straightening out the files

REFERENCES

Mrs. Noreen Rodrick — Instructor, MDTA Secretarial Course
Berkeley Evening School
2211 Grove Street
Berkeley, California

Miss Margaret Annis — Instructor, MDTA Secretarial Course
Berkeley Evening School
2211 Grove Street
Berkeley, California

EXHIBITIONS AND PUBLICATIONS OF FILM WORK

"INTROSPECTION" shown by rentals to many universities, museums, and festivals. in America: also Belgium Festival Mondial du Film" in Knokke-Le Zoute.

"The Experimental Film" (First survey of the field) : article by S.K. Arledge, published in University of Arizona Quarterly.

Review and discussion of my film, INTROSPECTION; in "The Experimental Film" (see section on American Film by Lewis Jacobs.) a book . England.

Creative Film Foundation Award for 1956.

TEACHING EXPERIENCE

University of Arizona at Tuscon	1945-1946	Assistant Professor
University of Oklahoma	1943-1944	Assistant Professor
Pasadena City Schools	1941-1943	Substitute Teacher of Art
Los Angeles City Schools	1936-1938	Substitute Teacher of Art

REFERENCES

PERSONAL DATA SHEET

Name:	Sara Kathryn Arledge
Address:	2039 Shattuck Sq.
	Berkeley, California
Telephone:	TH 8-9766
Date of Birth:	September 28, 1911
Place of Birth:	Mojave, Kern County, California

EDUCATION

Pasadena High School, 1927-1929
Pasadena Jr. College, 1929-1931
U.C.L.A., 1930-1936, B.E. degree and Special Secondary Credential

Columbia University, Summer Session 1934

Barnes Foundation, October to May 1934-1935

Landscape painting in New Mexico, summer 1935, 1937, 1938

Painting and Sculpture in Studio; Slides and 16 mm. films.

EXHIBITION OF PAINTINGS

Metropolitan Museum
Chicago Art Institute Annual (Painting reproduced on cover of catalog)
Philadelphia Academy Annual
Los Angeles County Museum Annual
Art Exhibition of San Francisco World's Fair
San Francisco Museum

"Zebras" oil painting reproduced by Artext Co.

EXHIBITIONS AND PUBLICATIONS OF FILM WORK

"INTROSPECTION" shown by rentals to many universities, museums, and festivals. in America: also Belgium .Festival Mondial du Film" in Knokke-Le Zoute.

"The Experimental Film" (First survey of the field) : article by S.K. Arledge, published in University of Arizona Quarterly.

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Pasadena City Schools	1941-1943	Substitute Teacher of Art
Los Angeles City Schools	1936-1938	Substitute Teacher of Art

REFERENCES

Sara Kathryn Arledge

ACCOMPLISHMENTS (3)

~~FINE ARTS~~ FINE ARTS

1. FORMAL EDUCATION in ~~Fine arts~~

LIST OF COURSES COMPLETED IN FINE ARTS AT U.C.L.A. 1931-1936
(UNDER GRADUATE)

Course No.

1. Aesthetics - Study of the elements and principles of art

8a Stage craft - Designing and constructing state sets

12a Lettering - Typographic composition, lettering and arrangement of paragraphs

21 Costume and House furnishing appreciation - The understanding of the relation of art to modern home and costume

32a Art Structure - Analysis of art structure in paintings and use of art structure in water color technique

4a Free hand drawing - Study of principles of perspective and drawing of three dimension objects to develop feeling for fine qualities in line and mass drawing

8b Stage Craft - Stage set construction and use of stage terms

134a Painting - Painting in oil technique. Use of three dimensional masses in design

32b Design - Industrial designing of three dimensional objects for mass production

198 Sculpture - Technique of sculpture in medium of clay and plaster manipulation of three dimensional design

31a History of Art - Aboriginal American, Egyptian, Assyrian, Early Christian, Byzantine, Renaissance;- Architecture, Craft, and Architecture of Today

154 Oil Painting in Studio - Special class for advanced painting

A. UNIVERSITY TRAINING.

I completed the fine arts curriculum as presented at U.C.L.A during the years 1931-1936. This included work, such as stage craft & studies of body movement, which has a direct bearing on my present project as well as the usual

② Was admitted to the Barnes Foundation (Dr. Albert C. Barnes; Merion, Pa.) and studied there 1934-35;

① Studied Education in Columbia University during summer session of 1934

My paintings exhibited at Philadelphia Academy annual show (1935),

Exposition Park Museum Annual Painters' and Sculptors' show (L.A. 1936);

Invited to show work in exhibition of American Painters at Toledo, Ohio (1935);

Exhibition of 100 Philadelphia Painters selected by by Academy Jury (1935)

③ Studied Photography under Edward Chandler Weston Painted landscapes in Old Mexico and New Mexico with Amita Delano; Spent over 2 years research work in painting and sculpture in Own studio; Studied paintings at Chicago Art Institute Worlds Fair Exhibit; and in Metropolitan & Modern Museum (N.Y.C.). Three years work with puppets. Studied creative dancing with Bertha Wardell.

Studied Education in Columbia University during summer session of 1934; Was admitted to Barnes Art Foundation (Dr. Albert C. Barnes, Merion, Pa.) and studied there 1934-35; ~~Studied~~ painted landscapes in Old Mexico and New Mexico with Amita Delano; Spent over 2 years research work in painting and sculpture in own studio; Studied paintings at Chicago Art Institute World's Fair Exhibit; and in the Metropolitan and Modern Art Museums (N.Y.C.). Three years work with puppets. Studied creative dancing with Bertha Wardell.

Exhibited my paintings at ~~Philadelphia~~ Pennsylvania Academy of Fine Art, ~~show~~ annual exhibit (1935)

Invited to show work in Exhibition of American Painters at Toledo, Ohio, (1935)

Exhibited with 100 Philadelphia Painters selected by academy Jury 1935

ACCOMPLISHMENTS (3)

Sara Kathryn Arledge

training in art principles & techniques.

FINE ARTS
FORMAL EDUCATION

152a Illustration - Medium water color

31b History of Art continued from 31a

19b Pottery and Sculpture - Use of potter's wheel and various techniques in clay and plaster

177b Water Color and Oil Painting - Compositions in water color and oil technique

134b Figure Drawing and Painting

9 Craft - Application of principle of book binding

183a Costume Design

199 Use of photography as an art medium - Special study for advanced students

135 Book Illustration

164 Life Class Advanced - Study of movement of body and rhythm of masses

413 Water Color - Still Life

my pincipal ~~Principle~~ teachers at U.C.L.A. were:

(the late) Professor George James Cox (deceased) 71

Professor Annita Delano

LIST OF COURSES COMPLETED IN FINE ARTS AT PASADENA JUNIOR COLLEGE 1930 - (UNDERGRADUATE LEVEL)

2a and 2b Beginning Course in Use of Art Principles and Elements

Art Craft - Modern craft technique. Use of plastics 1940-41 (graduate)

B. SPECIAL STUDY AT BARNES FOUNDATION, MERION, PENNSYLVANIA. OCTOBER 1934 - MAY 1935.

omitt { (The Barnes Foundation collection is the most extensive collection of modern art in America, Although it is not open to the public, a few students are selected from the applicants to study the paintings and sculpture and attend the lecture courses on aesthetics (see "Art in Painting" by Dr. Albert C. Barnes) each year.)

Alfabetade by author

name - ~~Sk~~ Arledge, Sara Kathryn

" name & article."

mag. name Arizona Quarterly, ~~Follies~~, Vol. 3 (summer 1947, ~~pages~~): ~~pp.~~

~~Author last name 1st~~

(3)

Bibliography

Reproductions of paintings

Artext colored prints ✓

Catalogue cover Chicago Art ✓

~~Institute Catalogue~~ ✓

Christian Science Monitor ✓

Instructor Magazine cover ✓
& page 26-27

Magazine: Instructor: Sept. 1945 ✓
Said Kathryn Arledge Vol. LIV No. 9 Page 24 ff.
"The Zebras" "
an Art Appreciation Lesson
by Harriet Garels
~~The Instructor~~

Bibliography

~~Articles about my work~~ Filmo

Book

Experiment in the Film 1949 London
Edited by Roger Manvell
Published by The Grey Walls Press LTD
Article page 142, 143
Avant-Garde Production in America
by Lewis Jacobs
~~Published~~

Magazines

Hollywood Quarterly Volume III
Spring 1948 number 3
~~by Lewis Jacobs~~

Article: Experimental Cinema in America,
Part II: The Postwar Revival
by Lewis Jacobs
published by University of California
Press: Berkeley & Los Angeles

(2)

Bibliography

Magazine: (3) Follies Oct. 1976

Article (2) "Lions Don't Eat Lovers"

~~by~~ (1) Terry Cannon

(~~Story of my life/work~~)

Magazine: New & Beyond Baroque Foundation Publication, vol 8 (May 1977 ~~vol 8~~ no. 3. pages)

Article Sara Kathryn Arledge: "Pasadena's Film Pioneer" by Terry Cannon

(1) (~~Story of my life/work~~)

(1st) Articles by ~~S.K.~~ Arledge

Magazine: Arizona Quarterly

vol. 3 no 2 Summer 1947

Article: The Experimental Film: A New Art in Transition

published by the University of Arizona Tucson

(I ~~I~~ omitted my work in this article)

Bibliography

Magazine: Follies: published by Terry Cannon

Articles: Madness in Memory: part 1 Dec. 1976 vol II no 3

Madness in Memory: part 2 Jan. 1977 vol. II no 4

Madness in Memory: part 3 Feb. 1977 vol II no 5

Madness in Memory: part 4 March 1977 vol II no. 6

(~~story of a part of my life~~) by Sara Kathryn Arledge

* Reproductions of paintings Artext co. colored prints catalogue cover Chicago Art Institute catalogue Christian Science Monitor: Instructor magazine cover. & article

CREATIVE FILM FOUNDATION AWARD FOR SCRIPT OF WHAT IS A MAN? 1956

ART TEACHING EXPERIENCE

ARTS & CRAFTS IN OAKLAND 1948-1949
TAUGHT TRANSPARENCIES

UNIVERSITY OF ARIZONA AT TUCSON 1945-1946

UNIVERSITY OF OKLAHOMA 1943-1944

~~Personal data sheet~~ (2)

Resumé

Art Teaching Experience

College of Arts & Crafts in Oakland 1948-1949
(Taught how to make transparencies ~~Taught how to create Transparencies~~)

S.F. School of Advertising Art 1947

University of Arizona at Tucson 1945-1946

" " Oklahoma 1943-1944

Creative Film Foundation ~~Award~~ for ~~script~~ of What Is A Man? 1956

EXHIBITIONS AND PUBLICATIONS OF FILM WORK

"INTROSPECTION" shown by rentals to many universities, museums, and festivals. in America: also Belgium Festival Mondial du Film" in Knokke-Le Zoute.

"The Experimental Film" (First survey of the field) : article by S.K. Arledge, published in University of Arizona Quarterly.

Review and discussion of my film, INTROSPECTION; in "The Experimental Film" (see section on American Film by Lewis Jacobs.) a book . England.

Creative Film Foundation Award for 1956.

TEACHING EXPERIENCE

San Francisco School of Advertising art — 1947	
Art ARTS & Crafts in Oakland	1938-1939 Teacher of ~~Art~~
University of Arizona at Tuscon	1945-1946 Assistant Professor
University of Oklahoma	1943-1944 Assistant Professor
~~Pasadena City Schools~~	~~1941-1943 Substitute Teacher of Art~~
~~Los Angeles City Schools~~	~~1936-1938 Substitute Teacher of Art~~

REFERENCES

(1)

16 mm Film ~~Showings~~ Screenings & Transparencies

Introspection 1941 & 1946 16 mm color sound Film 6 min.

Exhibitions ~~of Films~~

S.F. Museum of Art Art in Cinema May 1947 premiére

~~Brest Legate~~ Knokke-Le Zoute Belgium (~~First Experimental Film Festival~~ 1948 (?) ✓

Belgium Festival Mondial du Film

Paul Ballard's ~~Shows~~ Film Society Hollywood Pasadena ✓

Mills College

~~S.F. Museum of Art (3 showing)~~

Cinema 16 Distribution (~~I don't know where these distributors showed the films~~ To Museums Colleges & Film Societies

Grove Press "

Present distributor Canyon Film " ✓

~~invited~~ L.A. County Museum of Art ~~The Poetic Eye~~ Dec. 1, 1977 ~~Oct. 5, 77~~ ✓

~~Invited~~ Art Gallery of Ontario Canada Fall 1977 ✓

Theatre Vanguard: Los Angeles 1976 ✓

~~One woman evening~~

San Francisco Art Institute Feb. 9, 1978 by Cinematique. ✓

(2)

What Is A Man? 1958 16 mm color sound film 10 min.

Pasadena Film Forum, Nov. 5, 1976 ✓

Los Angeles County Museum of Art

Nov. 20, 1977

~~one woman evening~~

San Francisco Art Institute Feb 9, 1978

auspices of Cinematique ✓

Tender Images 16 mm color film ✓

~~one woman evening~~ première

San Francisco Art Institute, Feb. 9, 1978

auspices of Cinematique ✓ at one Woman Show

Interior Garden I & II 3¼" X 4" Transparencies

~~one woman evening~~ program 1947-1978

Pasadena Film Forum Nov. 5, 1976

one woman evening

San Francisco Art Institute Feb. 9, 1978

auspicies of Cinematique ✓

Accomplishments 3

Creative work in the Fine Arts

~~Altho I have made some sculpture and done some tempera & watercolor painting the bulk of my advanced work in the fine arts has been in oil painting. That I have painted intermittantly during the time I had free from school & later jobs since I was 13 with school and jobs taking up much of my time~~

Altho I have done some creative work in sculpture (wood, clay, & plaster) and in tempera & w.c., the bulk of my advanced work in fine arts has been in oil painting. I have painted intermittantly during my free time since I was thirteen.

The main years that I painted regularly in my studio in Pasadena were 1933-34, 40-41, 44-45, during 1936-38 & 41-43 my employment as a substitute teacher made it possible to have several free days every month when I was able to paint. In the summer of 1935 I went on a painting trip thru northern New Mexico with another artist. And for several other summers I lived & painted in northern Arizona

Plans for work

Differ from existing films

My project is the planning and production of a 20 minute 16 mm. experimental motion picture in color ~~with a sound track~~. ~~It~~ The task ~~This~~ would be ~~an~~ to ~~effort~~ ~~to use~~ create with the film a new expressive visual art medium for the dance. This film would of necesity be distinctly different from the story-type film of the movie industry ~~movie~~ + the documentary film in every aspect. It would not be based on a narrative plot. ~~It would not be a commercial film~~ Nor would it be a record of objective events. ~~Its~~ I would be solely responsible for its conception and direction would be ~~that~~ the product of ~~one person~~, not a group of people. The purpose would be to ~~use a new visual art medium~~ express the subjective aspects of experience.

It would differ from other experimental films in falling outside of the current schools of abstraction or surrealism. ~~While fully utilizing~~ It would combine important ~~these aspects~~ contributions of each group ~~that~~, the interest in formal structure & composition of the abstract artists and the ~~romantic~~ use of the imagination and subconcious sources of inspiration for work

I became interested in the idea of a visual time art in about 1928 when I saw a performance of Wilfred's Clavalux at the Pasadena Community Playhouse. During the years that I was a student at U.C.L.A. I noted down ideas for several third dimensional abstract films using fluid, transparent changing shapes but they were unsuitable ~~for practical to~~ for the animation process.

Then I began to become ~~interested~~ aware of the ~~non animated~~ film as ~~a visual art~~ medium with ~~complex~~ visual art possibilities more closely related to my interest in presenting ~~ideas~~ than ~~animated~~ film. Probably the greatest influence at the time was attending the premiere of Eisenstein's Thunder Over Mexico ~~which~~ in a Hollywood Theatre.

Ultimate purpose as an artist.

My ~~ultimate~~ ultimate purpose as an artist is to create a work of art in film / a work of art that while related ~~rather~~ than ~~being existing~~ being ~~with in~~ an extension in time of the existing framework of the established modern schools of abstract or surrealist art ~~is an expression of~~

My ultimate purpose as a film artist is to create a work of art in film. A work of art that while related in its compositional structure to abstract ~~painting~~ school of art and in use of the subconcious as a source to the surrealist school of art, to the modern stage dance in its interest in asymmetrical movement rythms is essentially a new expression of man's experience with ~~time, space~~ color & sound

the elements of the film, space, color, time, and sound in an aesthetically meaningful ~~sequence~~ continuity

New expressive visual art medium.

An example of the process by which the mobiles would be made follows:

The smallest size desired of the object would be modeled in clay and cast in plaster. Then a core of corogel or plaster would be poured in the plaster mold. This would be the smallest object. The inside of the mold would be scratched with a sharp cross-tool that would be wrapped with tape to prevent penetration of the mold beyond 1/8 inch depth. Then the inside of this mold would be scrapped removing 1/8 inch of plaster from it leaving a smooth surface. Then corogel or plaster would be poured into the mold. This would give an object with its size increased by 1/8 inch. This process would continue until the maximum size desired had been cast. The single frame photography of this series of objects increasing in size would make the object appear to grow larger. In a similar way parts of the mobile would change shape as well as size. The movement of these objects would be controled by black strings in a similar manner to a puppet control

Plan For Work

Also new material will be used such as: sequences of plants in rapid growth on the screen ~~(this is done~~

~~if feasible~~ some motion ~~pictures~~ X rays of the dancer

* mobile third dimension sculptural forms, made of a new plastic material that change their shape and color as the film unfolds. ~~made of a new plastic material.~~

~~a screen~~ dark background lighted to give an effect of ~~spacious~~ deep space.

Footnote
* making mobile (over)

All of These elements will be (integrated) interwoven by the rhythm of the visual themes in ~~the~~ color, ~~speed of motion~~ motion, ~~and~~ shapes, ~~and the sound~~ and three dimensional forms ~~repeated and varied~~ changing and recurring ~~so that and developed~~ and developing with the progress of the film.

Accomplishments 3

Experimental Film

I became interested in the idea of a visual time art in ~~about~~ 1928 when I saw a performance of Wilfred's Clavalux, (a machine that produced and projected ~~moving fluid~~ changing third-dimensional forms of colored light directly on a screen) at the Pasadena Community Playhouse.

During the years that I was an art student at U.C.L.A., I noted down ideas for several third dimensional abstract films using fluid transparent changing shapes but they were unsuited to the animation process.

The experimental film field was so new + uncharted that it may be said to have been without traditions (except those derived from ~~abstract surrealist painting~~ after gate). ~~No formal training was offered, so I was~~ there were almost no outlets for ~~films of~~ that type of films in this country. No formal training was offered.

~~forced~~ had to depend

Consequently, I ~~was~~, entirely on my own resources in learning about the aesthetic, technical, and practical possibilities and problems of the film as an expressive art medium.

aside from my training as a painter.

The three main sources of my education have been ~~and still are~~, my ~~own~~ personal experience ~~in~~ with the spectacle of ~~the~~ movement, change & development of the real world as it exists in time, the planning & production of films, the study of films of worth, both native and foreign, of what ever type — narrative, documentary, & experimental, and the study of the available literature in the field, both books and magazines.

~~After~~ teaching for two years I was able to buy a motion picture camera.

Produced documentary of Apache Indian Ganneo Dance (on 4th July 1937)

~~From~~ While I was earning the funds to finance a production, I started to plan

Explanatory Note

answer to
In, items 3 and 4 under the heading accomplishments all of my training and creative work in the field of visual art is ~~included~~ recorded. Painting, sculpture, and crafts as well as experimental film work are ~~included~~ included primarily because work in the fine arts field was an important part of ~~the~~ my preparation for film work. In addition it gives a more inclusive picture of my creative work, which has been suspended from time to time in the film field due to to the expense of film production and other related difficulties.

For the sake of clarity, my creative experience is presented in two sections; the fine arts, and the experimental film.

Sara Kathryn Arledge

Concise Statement of project

My project is to prepare a working plan, ~~to~~ direct, and produce a 20 minute 16 mm. experimental motion picture in color with a sound track ~~if possible~~. It is to be a dance film. The choreography of the film will include techniques and ideas discovered in my earlier experiments with film, use of some of the special effects of the camera, the dancer's body in motion, and mobile sculptural forms. The film and the musical score to be written for it will be integrated both during the preparation of a working plan and during the production to obtain a unified effect of the visual image sequence ~~film~~ and music. The purpose of this project would be to create a work of art in film.

Sara Kathryn Arledge

4221 Stockton St.
Richmond, Calif.
Apt. 4
May 20, 1947

Dear Mr. Jacobs,

Jim Whitney wrote me in April that you would like some information about my film, my background, & present film plans. I am sorry to be so late in furnishing you the information. I hope it will not be too late to be of some use. My present situation makes it impossible for me to have more than two or three hours a week free.

I suggested to Paul Ballard who showed my film, Introspection, in Hollywood & Pasadena recently, that he contact you for a private showing of the film. This I felt would be more satisfactory than a written description.

would be a detailed and realistic study of the objective and subjective totality of which ~~that~~ man is composed ~~of~~. This view point is similar to Joyce's in Ulysses — but The development of the film would stem from a plot developed primarily in terms of action. centered around ~~an action plot~~ This would be filmed in such a manner that the camera effects would increase the emotional reaction of the audience to the theme and deepen their understanding of man's struggle with his society and in particular the negro's struggle with American society.

If I have sufficient funds to work with, I intend to use a sound track of music, noise, and words to heighten the effect.

In regard to my background I have been a painter. I studied at U.C.L.A.,

would be a detailed and selectively realistic study of the objective and subjective totality of which man is composed.

This viewpoint is similar to Joyce's in Ulysses. But the development of the film plot would be in terms of dramatic action ~~as well as in terms~~ coupled with the thoughts & feelings of the ~~central~~ central character.

Some Notes on Introspection

Introspection was originally intended to be a complete dance film on the theme of the creation of a dance in the ~~conscious~~ conscious mind of a dancer. But in 1941 when production of the film was finally undertaken, the lack of sufficient funds and technical difficulties that arose in the filming made it necessary to produce instead, a series of loosely related technical and aesthetic experiments. Parts of the original plan as These were made with the belief that effective planning of a dance film has little in common with stage dance choreography and that effective movements of the dancer in a film are not necessarily those most satisfactory on the stage.

In this effort to investigate some of the dance possibilities of the film, simple body movements were combined with a few of the effects of which the camera

filming a dance is the flatness of the Screen which reduces the dancer to two dimensions. We made several experiments with space using the wide angle lens, a convex reflecting surface (hub cap), and a few experiments with lighting (~~our budget allowed~~ we had only 4 lights) to see what illusions of depth could be created.

We tried various types of movement possible only in a film dance — such as slow motion, etc.

We ~~investigated~~ used multiple exposures for financial as well as aesthetic reasons ~~and were happy to find that one pair of tights~~ the costumes could consist of

Plans for work

X

My project is the planning and production of a twenty minute sixteen millimeter experimental motion picture in color with a sound track.

~~The basic problem I am interested in would be~~ My project will work on is to create with the film a new expressive visual art medium for the dance and to create a work of art in film.

This film ~~would~~ will ~~of necessity~~ be ~~distinctly~~ different from the ~~story type film~~ usual motion picture of the motion picture ~~artist~~ industry. ~~and~~ It ~~would~~ will not be a story-type movie based on a narrative plot. Nor would its conception, direction, be the product of different individuals. ~~I would be solely responsible for them.~~ It ~~would~~ will not be an abstract or surrealist film ~~differ from~~ while I ~~am~~ consider the work in formal structure of the abstract film worker important.

It would not be typed

mobile pieces (contin.)

The ~~black strings~~ colored object would be photographed against a black back ground so that the control strings + sticks would not show.

Accomplishments 3.

Experimental Film Field

In my work
emphasis on ~~the visual qualities~~
(as in the plastic arts) rather than literary
& ~~symbolic qualities~~ visual qualities
on ~~the~~ directly expressive, rather than
~~not~~ literary ideas or symbolism &
it ~~contents~~ with both abstract & surrealist
schools of contemporary art.

Synthesis the basic elements
of surrealist & abstract

(more aesthetic values)
foot notes

. . . . .

you can. I'd love to have you.

In my little house I have an embryo tree sprouting leaves and roots vigorously.

In the midst of all this orderly and natural uproar of spring I am working and painting in water color. I feel well now and I go swimming twice a week. My cousin, Joe, is teaching me to dance.

Mr. Robertson of Detroit Prints wants to reproduce another of my paintings.

Let me know about your show and your painting.

asst. Prof.

School year

1943-44

	M	T	W	Th	F
Art 101 lettering	8-10		8-10		8-10
Adv'd Freehand drawing	10-12		10-12		
Art 107 Still life drawing & painting	1-3		1-3		1-3
Landscape painting					

I wish I could have seen your show or anyway your paintings. They have that quality which is so rare in painting — they express a complex concept with an integrity of form and color.

U. of Oklahoma

~~assistant~~

asistant prof. of art

classes:

Freehand drawing

lettering

Advanced lettering + poster

still life (oils)

Figure & landscape (oils)

& supervised practice teaching in Jr. high school art

in Prof. Oscar B. Jacobson

Director of the school of Art

43-44

Department of Human Resources Development

Claim for Disability Insurance

Became sick AUG. 1, 1970

Saw Dr. Dunne, neurologist

Aug. 28

ACCOMPLISHMENTS (3)

FINE ARTS
FORMAL EDUCATION

LIST OF COURSES COMPLETED IN FINE ARTS AT U.C.L.A. 1931-1936
(UNDER GRADUATE)

Course No.

1. Aesthetics - Study of the elements and principles of art

8a Stage craft - Designing and constructing state sets

12a Lettering - Typographic composition, lettering and arrangement of paragraphs

21 Costume and House furnishing appreciation - The understanding of the relation of art to modern home and costume

32a Art Structure - Analysis of art structure in paintings and use of art structure in water color technique

4a Free hand drawing - Study of principles of perspective and drawing of three dimension objects to develop feeling for fine qualities in line and mass drawing

8b Stage Craft - Stage set construction and use of stage terms

134a Painting - Painting in oil technique. Use of three dimensional masses in design

32b Design - Industrial designing of three dimensional objects for mass production

198 Sculpture - Technique of sculpture in medium of clay and plaster manipulation of three dimensional design

31a History of Art - Aboriginal American, Egyptian, Assyrian, Early Christian, Byzantine, Renaissance;- Architecture, Craft, and Architecture of Today

154 Oil Painting in Studio - Special class for advanced painting

ACCOMPLISHMENTS (3)

FINE ARTS
FORMAL EDUCATION

152a	Illustration - Medium water color
31b	History of Art continued from 31a
19b	Pottery and Sculpture - Use of potter's wheel and various techniques in clay and plaster
177b	Water Color and Oil Painting - Compositions in water color and oil technique
134b	Figure Drawing and Painting
9	Craft - Application of principle of book binding
183a	Costume Design
199	Use of photography as an art medium - Special study for advanced students
135	Book Illustration
164	Life Class Advanced - Study of movement of body and rhythm of masses
413	Water Color - Still Life

Principle teachers at U.C.L.A.

Professor George James Cox (deceased)

Professor Annita Delano

LIST OF COURSES COMPLETED IN FINE ARTS AT PASADENA JUNIOR COLLEGE 1930 - (UNDERGRADUATE LEVEL)

2a and 2b Beginning Course in Use of Art Principles and Elements

Art Craft - Modern craft technique. Use of plastics 1940-41 (graduate)

SPECIAL STUDY AT BARNES FOUNDATION, MERION, PENNSYLVANIA. OCTOBER 1934 - MAY 1935.

(The Barnes Foundation collection is the most extensive collection of modern art in America. Although it is not open to the public, a few students are selected from the applicants to study the paintings and sculpture and attend the lecture courses on aesthetics (see "Art in Painting" by Dr. Albert C. Barnes) each year.)

ACCOMPLISHMENTS (3)

SPECIAL STUDY

My request for permission to study there was granted. On Dr. Barnes' invitation I attended lectures there twice a week. I spent what free time I had (about eight hours a week) in research of my own, studying and analyzing the paintings and sculpture, and in comparative study of the trends and inter-influences in the artists' work.

STUDY OF ART COLLECTIONS IN THE FOLLOWING MUSEUMS:

San Francisco Museum of Art
Chicago Art Institute: during Worlds Fair October 1933
Chicago Art Institute: Worlds Fair July 1934
New York: Museum of Modern Art, Summer 1934
New York: Museum of Modern Art
New York: Metropolitan Museum
New York: Spanish Museum
Pasadena Art Institute: Dr. Chouchon collection of his own work in New Orleans
Santa Fe: Museum of Indian Art, July, 1935
Washington D.C.: Phillips collection, January 1935
New Mexico, Arizona: Collections of Indian Art at most of the trading posts (1926-1939)
University of Oklahoma: Collection of oriental and Indian Art 1943. Collection of Mrs. Barbara Seymour (Cotton) 1935

STUDY OF THE DANCE

Study of Creative dancing with Bertha Wardell of Los Angeles (one night a week for a year - 1931)

During many summers I have traveled in the Southwest, painting and studying the art of the Indians and watching ceremonial dances of the Apache, Zuni, Hopi, Navajo, Papago and Yaqui Indians on their reservations.

ACCOMPLISHMENTS (4)

FINE ARTS

LIST OF EXHIBITIONS OF PAINTINGS

Name of Work	Place of Exhibition	Date
ZEBRAS	Annual Exhibition of the Pennsylvania Academy of Fine Arts. Philadelphia, Pennsylvania.	1935
THREE MEN AND MULES	Philadelphia Worlds Fair Fine Arts Exhibition. Philadelphia, Pennsylva nia.	1935
ZEBRAS	Seventeenth Annual Exhibition of Paintings and Sculpture of the Los Angeles Museum, Los Angeles, California.	1936
ZEBRAS	Annual Exhibition of Paintings and Sculpture of the Los Angeles Museum, Los Angeles, California.	1937
GALLUP LANDSCAPE	Annual Exhibition of Paintings and Sculpture of the Los Angeles Museum, Los Angeles, California.	1937
ZEBRAS	Golden Gate International Exposition, San Francisco, California.	1940
ZEBRAS	Artists for Victory Show at Metropolitan Museum of Art, New Y ork City.	1942
ZEBRAS	Annual Exhibition of American Paintings and Sculpture at the Art Institute of Chicago. Chicago, Illinois.	1943
ZEBRAS	Philbrook Art Center. Tulsa, Oklahoma.	1944

PURCHASES

"Tigers" tempera painting in collection of the late (Mrs.) Dr. Earnest Moore.

"Head" Sculpture (in burnished clay) in collection of Annita Delano.

"Womankind" Drawing in collection of Mrs. Jeanette Preisman.

REPRODUCTION OF WORK

ZEBRAS reproduced on catalogue cover of Annual Exhibition of American Paintings and Sculpture at the Art Institute of Chicago 1943.

ZEBRAS reproduction in Christian Science Monitor Art column 1943.

ZEBRAS colored reproduction issued by Artext Print Company 1944

ACCOMPLISHMENTS (4)

FINE ARTS
EXPERIMENTAL FILM

Title of film	Auspices and place of exhibition	Date
INTROSPECTION	2nd Art in Cinema series at the San Francisco Museum, San Francisco, California.	Premiere May 2, 1947
INTROSPECTION	Hollywood Film Society at Garden Court Apartments. Hollywood, California.	May 14, 1947
INTROSPECTION	Pasadena Art Institute, Pasadena, California.	May 15, 1947
INTROSPECTION	Hollywood Film Society at the Coronet Theatre, Hollywood, California,	June 8, 1947
INTROSPECTION (is to be shown)	Hollywood Film Society at the Coronet Theatre, Hollywood, California.	Oct. 19, 1947
INTROSPECTION	3rd ART IN CINEMA series at the San Francisco Museum, San Francisco, California.	(date undecided)

PUBLISHED WORK:

Titles	Place of publication	Date
THE EXPERIMENTAL FILM: A NEW ART IN TRANSITION.	Arizona Quarterly pages 1-12 volumn 3. Number 2. Published by the University of Arizona, Tucson, Arizona.	Summer issue 1947

REFERENCES

Mr. Andreas Anderson
Chairman of Department of Art
College of Fine Arts
Tuscon, Arizona

Mr. Smith, chairman
~~College of Art~~
University of Oklahoma
Norman, Oklahoma

University of Arizona
TUCSON
COLLEGE OF FINE ARTS
DEPARTMENT OF ART

Dear Sari:

We were all so glad to hear from you, that things have gone well with you, Clyde, and Toni.
I wish we could see some of the results of your work. It sounds as though you are developing it the way you had hoped to.
I'd like you to use my name as reference, in this matter, or at any other time, you know that.

Everything is going very well here. We're up to our necks in students. Our class enrollment is around 700, with about 120-130 majors, and we're busy.
Some of our plans have gone into effect, so that this year we're requiring 52 units of art work for the major instead of the 32 we required when you were here. We've dropped the old Fine Arts requirement, and added three new courses; so we begin to feel more effective. But when we think that this need be only a beginning, we get impatient for the time when there'll be enough of an awakening someplace, to let us go on. The public school are now well organized, with a good, full program of art, and an art supervisor. I'm trying to break the ice in that direction, by getting her in here to give a course on methods.

We'll all keep our fingers crossed on the scholarship, and in the meantime, send our best to the three of you.

Sept. 24/47

Pete

Sweet and Low Down

One of the most appealing of jazz articles to appear in recent months was Life magazine's "Jam Session," showing in a half-dozen pages the picturesque atmosphere of a true episode in jazz production.

Undoubtedly written by George Frazier, the great critic now writing for Life, the article contained one of the most accurate definitions of a "jam session" yet penned: "The meeting of temperamentally congenial jazz musicians . . . without confining arrangements . . . remaining as probably the only lasting source of exciting jazz production . . . "

Pictured in the "Session" were some of jazz's greatest—the finest of all pianists, Jess Stacy, who now plays for Goodman; Billie Holliday, one of the most memorable of all blues singers; the immortal mentor of eloquent jazz, Duke Ellington; the dissipated, hard-blowing tram man, Miff Mole, who is also playing with B. Goodman; the fabulous rhythm guitarist and jazz organizer, Eddi Condon, and the amazing blues guitarist, Josh White; and the greatest of all feminine pianists, Mary Lou Williams.

Shown also was Lee Wiley, or Mrs. Jess Stacy. She is not a great jazz singer, but she has made some very good records for Commodore. She sounds very much like Mildred Bailey.

The romance of Lee Wiley and Jess Stacy is one for the short story writers. Miss Wiley first edly met Stacy first when the two recorded together at the Commodore shop in New York. Like all lovers of good jazz she became intensely interested in the piano playing of Jess Stacy, but like most women, she became intensely interested in the filthy lucre which was possessed by a multi-millionaire, descendent of the Borden milk firm, who had become intensely interested in Miss Wiley. Things went on. Stacy went on. Miss Wiley consented to marry the millionaire.

The eve of the wedding came; flashbulbs recorded pictures of the jazz singer Lee Wiley who was marrying into the millions of this Park Avenue suitor.

The day of the wedding came, and the minister was waiting . . . the groom was waiting . . . the organist was anxiously waiting to hammer out that hackneyed thing from Wagner. All were ready . . . except Lee Wiley.

Reporters found her in New Jersey the next day the bride of one Jess Stacy. The Borden-millionaire standing conspiciously with the unfilled ring in his hand, stated, "I can't understand it." A journalist commented, "She preferred boogie-woogie to Borden's milk — ard who wouldn't?"

Wiley and her orchestra hubby are reported doing nicely, thanks. The Jess' latest and finest recording, "Ec Stacy" may be obtained on Decca Record 15046.

DON CUSENBERY.

Covered Wagon
•
Out Today!

New Art Prof Has Works In Many Exhibits

Mrs. Clyde R. Smith

Miss Sara Kathryn Arledge, newly appointed assistant professor of art, has been invited to enter exhibits in the Chicago Art Institute Annual Show of American Painters of 1943.

Previously the artist has entered exhibits in the Philadelphia Academy Annual show in 1935, Show of American Painters in 1935, Los Angeles County museum in 1937 and 1938, and New York City Artists for Victroy Show in 1942. She was invited to the 1935 Show of American Painters held in Toledo, Ohio.

Worked in California

Before accepting the position of assistant professor of art here, Miss Arledge held positions in secondary schools in Los Angeles and Pasadena, Cal.

Miss Arledge as an undergraduate attended Pasadena Junior college, University of California at Los Angeles, and Columbia Teachers college. She was graduated from U.C.L.A., where she received her B. E. degree.

U. S. A. Attended

As a graduate student Miss Arledge atttnded Universit of Southern California, Pasadena Junior college, California Institute of Technology, and Barnes Foundation in Merion, Pa.

Honors received in universities include membership in Delta Epsilon, honorary fraternity. She now holds membership in the Pacific Arts association.

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Bienfang Will Have Cartoon With Column

Ralph Bienfang, professor of pharmacy, who writes "The Drug Mill" for The Middlewestern Druggist, has decided to change the art on the top of the column to a cartoon, the Old Druggist, created by George Merkle, Chicago Tribune syndicate cartoonist.

His column, "The Drug Mill," also appears in The Oklahoma Pharmacist of Stillwater.

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HERE COMES THE NAVY!

It's Time For V-12s and NROTCs To Have Their Pictures Taken For Their Special Section In The 1944 Global SOONER YEARBOOK

So, navy men, check the list below to see if your name is included in today's group to smile for the camera. If it is, grab your cap, and rush down, on the double, to the . . .

UNIVERSITY STUDIO
(Firt door east of Kerr's)
Hours – 1 to 9 p. m. daily

Here's the list!

Arnold, Charles W.
Bourne, Douglas J.
Christman, Wm. J.
Doerpinghaus, Robert
Jezzard, Paul
Prokop, Joe
Smith, Herb
Darrough, Paul
Dill, Austin
Edwards, Gene
Fowler, Keith
Frow, F. R.
Gates, C. R.
Killiam, C. G.
Long, Lewis
Morris Edward S.
Oaks, J. B.
Roberts, Kenneth
Sain, Kenneth
Taylor, Joe A.
Tidd, Emmett
Truab, R. F.
Weideman, John Arnold
Young, Wm.
Bell, Jack T.
Burgurt, Eran
Hayhurst, Frances
Pryor, Kenneth
Witbeck, J. M.
Bell, E. H.
Cordell, Fred E.
Knight, Kenneth
McGowen, Robert Lee
Walter, Robert G.
Massad, Alex

Aug. 2, 1952

Dear Miss Ardrey:

Thank you for letting me see this. It's interesting & amusing & contains good ideas. But I don't know what to suggest you do with it since its unconventionality as a book would throw most publishers I know off. With cartoons or animation, could it make a script for an educational film? Frankly I'm stumped.

With all good wishes —

S. I. Hayakawa

Spring Schedule — 1949 — February 7, 1949 - June 10, 1949 (2nd Edition)

CALIFORNIA COLLEGE OF ARTS AND CRAFTS

HUmboldt 3-3700 — Broadway at College Avenue — Oakland 18, California

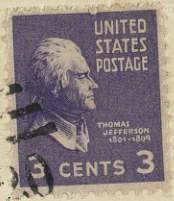
Time	*Day*	*Course No.*	*Course*	*Units*	*Instructor*	*Studio*
8–10	M W	11a	Figure Drawing	2	Mr. MacArthur	2B
	M W	56a	Leather Craft	2	Mrs. Schulz	4F
	M W	20	Design	3	Miss Arledge	4G
	M W	125	Interior Design	3	Mr. Seigle	6
	M W	11a	Figure Drawing	2	Mrs. Cravath	8
	M W	68	Communications	3	Mr. Berg	10
	M W	4a	Logical Form	3	Mr. Musselman	11
	M W	172	Educational Psychology	3	Mr. Miller	Guild Aud.
8–10	T Th	188	Art Methods (Education)	2	Mr. Musselman	1C
	T Th	111	Head Construction	2	Mr. Boratko	2B
	T Th	21	Color Composition	3	Mr. Smith	6
	T Th F	171	Principles of Secondary Education (Friday Observation)	2	Mr. Berg	10
	Th	65	American History (Only for students who have taken course 64, American Institutions.)	2	Mr. Nordberg	Guild Aud.
			WESTERN INSTITUTIONS & CULTURE–B (See also T Th 10–12)			
	T	62b	Renaissance to Modern Literature	2	Mr. McCann	Guild Aud.
8–12	M W	2b	Advanced Drawing	3	Mr. DeWilde	2A
	M W	138	Painting Workshop (Analysis of Contemporary Trends—Prerequisite Course 132)	3	Mr. Nepote	3B
	M W	32	Oil Painting	3	Mr. Baumann	7
	M W	115	Figure for Advertising	3	Mrs. Purdie	Guild D, E
	M W	148	Still Life Illustration	3	Mr. Miljarak	9
8–12	T Th	133	Advanced Composition	3	Mr. Baumann	Guild A, B
	T Th F	2a	Basic Drawing and Orientation	4	Mr. DeWilde & Staff	2A
	T Th	116	Advanced Life and Composition	3	Mr. Beetz	8
	T Th	115	Figure for Advertising	3	Mrs. Purdie	Guild D, E
	T Th	32	Oil Painting (Fundamental Representation)	3	Mr. Nepote	7
	T Th	145	Commercial Workshop	4	Mr. Lederer	11
	T Th	30b	Still Life Composition II (Watercolor)	3	Mr. Post	9
	T Th	55	Modeling	3	Mrs. Hays	3A
9–12	M W	52a	Ceramics	3	Mr. Prieto	4A, B
	M W	51	Metal and Jewelry	3	Mr. Winston	4D
9–12	T Th	51	Metal and Jewelry	3	Mr. Winston	4D
	T Th	53	Silk Screen	3	Mr. Raible	12
10–12	M W	173	Child Development (10:30–11:30)	2	Mr. Miller	1A
	M W	111	Head Construction	2	Mr. Batchelor	2B
	M W	56b	Bookbinding	2	Mrs. Schulz	4F
	M W	40a	Lettering	3	Mrs. Purdie	4G
	M W	20	Design	3	Mr. Seigle	6
	M W	165	Physical Science (10:30–12:30)	3	Dr. Edwards	10
	M W	21	Color Composition	3	Miss Arledge	11
	M W	11a	Figure Drawing	2	Mrs. Cravath	Guild E
	M W	64-65	American History and Institutions	3	Mr. McCann	Guild Aud.
	M W	68	Communications	3	Mr. Berg	1C
	M W	14a	Life Drawing	2	Mr. Bertrand	8
10–12	T Th	3	Graphic Techniques	3	Mrs. Oakeshott	1C
	T Th	111	Head Construction	2	Mr. Boratko	2B
	T Th	40a	Lettering	3	Mrs. Purdie	4G
	T Th	4a	Logical Form	3	Mr. Smith	6
	T Th	142b	Advertising Art II	3	Mr. Lederer	11
	T Th	11a	Figure Drawing	2	Mr. Wolf	Guild E
			WESTERN INSTITUTIONS & CULTURE–B			Guild Aud.
	T	61b	History of Renaissance	2	Mr. Berg	
	Th	63b	Medieval, Renaissance and Baroque Art (Also Literature Section Tues. 8–10)	1	Miss Ballard	
1–3	M W	150	Photography (3–5 p.m. Photography Laboratory Period Recommended)	3	Mr. Miljarak	1A
	M W	151	Advanced Photography	3	Mr. Miljarak	1A
	M W	56a	Leather	2	Mrs. Schulz	4F
	M W	40b	Advertising Lettering and Layout	3	Mrs. Purdie	4G
	M W	3	Graphic Techniques	3	Mr. Gralapp	6
	M W	14a	Life Drawing	2	Mr. Batchelor	8
	M W	30a	Still Life Composition I	2	Mr. DuCasse	9
	M W	21	Color Composition	3	Miss Arledge	11
	M W	147	Costume Design	3	Mr. Seigle	Guild D
			WESTERN INSTITUTIONS & CULTURE–A			Guild Aud.
	M	62a	Greek and Roman Literature	2	Mr. McCann	
	W	61a	Philosophy	2	Mr. Yolton	
	F	63a	Ancient and Medieval Art	1	Miss Ballard	

Time	Day	Course No.	Course	Units	Instructor	Studio
1–3	T Th	3	Graphic Techniques	3	Mrs. Oakeshott	1C
	T Th	30a	Still Life Composition I	2	Mr. MacArthur	2A
	T Th	42	Basic Advertising Art	3	Mrs. Purdie	4G
	T Th	14a	Life Drawing	2	Mr. Beetz	8
	T Th	41	Commercial Design	3	Mr. Lederer	11
	T Th	7	Outdoor Drawing	2	Mr. Oldfield	Guild A, B
	T Th	11a	Figure Drawing	2	Mr. Stolz	Guild E
2–3	M W	193	Analysis of Painting	2	Dr. Hungerland	10
1–4	M W	52a	Ceramics	3	Mr. Prieto	4A, B, C
	M W	50a	Experimental Workshop	3	Mr. Winston	5
1–4	T Th	50b	Workshop (Advanced)	3	Mr. Winston	5
	T Th	31	Landscape Composition	3	Mr. DeWilde	6
	T Th	13	Anatomy	3	Mr. Wolf	Guild Aud.
	T	52d	Laboratory Special Ceramics	2	Mr. Prieto	4A, B, C
1–5	M W	58	Dressmaking	3	Mrs. Labaudt	1C
	M W	2b	Advanced Drawing	3	Mr. Bertrand	2A
	M W	118	Figure Painting	3	Mr. Oldfield	2B
	M W	31	Landscape Composition	3	Mr. Baumann	7
	M W	116	Advanced Life Drawing and Composition	3	Mr. DeWilde	Guild E
1–5	T Th	55	Modeling	3	Mrs. Hays	3A
	T Th	131a	Landscape Painting	3	Mr. Post	1A
	T Th	116	Advanced Life and Composition	3	Mr. Boratko	2B
	T Th	132	Advanced Painting	3	Mr. Baumann	7
	T Th	54	Weaving	3	Mrs. Parker	4H
	T Th	30b	Still Life Composition II	3	Mr. Miljarak	9
3–4	M W	194	Aesthetics (Prerequisite Course 193)	2	Dr. Hungerland	10
			Note: Photography students leave open for laboratory work.			
3–5	M W	14a	Life Drawing	2	Mr. Batchelor	8
	M W	108	Mechanical Drawing	3	Mr. McCann	11
			WESTERN INSTITUTIONS & CULTURE–C			Guild Aud.
	M	63c	18th, 19th, and 20th Century Art	2	Miss Ballard	
	W	61c	Contemporary Thought	2	Mr. Yolton	
	F	62c	Modern Literature	2	Mr. Parker	
	M W	40c	Brush Lettering	2	Mr. Billones	4G
3–5	T Th	11a	Figure Drawing	2	Mr. Oldfield	Guild E
	T Th	30a	Still Life Composition I	2	Mr. MacArthur	2A
	T Th	14a	Life Drawing	2	Mr. Beetz	8
	T Th	149x	Advertising Design for Teachers	3	Mr. Lederer	11
4–5	Th	155b	Sculpture Workshop (Advanced Students)	3	Winston, Hays Prieto	4A, B, C
4–5:30	T	67	Physical Education	½	Miss Warner	Guild Aud.
8–9	F	1c	Survey-Fundamentals of Contemporary Art (Starts February 11 — June 10)	1	Mr. Wolf	Guild Aud.
8–10	F	175	Observation (See also T Th 8–10)	1	Mr. Berg	10
1–4	F	8	Color Sketch	2	Mr. DuCasse	2A
		33	Oil Technique	2	Mr. Oldfield	7
ALL DAY FRIDAY						
9–12 and 1–4		142a	Advertising Art I	3	Mrs. Tift	11
		126a	Industrial Design I	3	Mr. Sinel	4G
		126b	Industrial Design II	3	Mr. Sinel	4G
		111b	Portrait Composition	3	Mr. Boratko	2B
		139	Painter's Crafts	3	Mr. Batchelor	6
		118	Figure Painting	3	Mr. Batchelor	Guild E
		131a	Landscape Painting (Watercolor)	3	Mr. Smith	9
		53	Silk Screen	3	Mr. Raible	12
		158	Lithography	3	Mr. Bertrand	Guild A, B
		155	Sculpture	3	Mrs. Hays	3A
		150c	Form in Motion (Experimental Motion Pictures)	3	Mr. Miljarak	1A
			SPECIAL COURSES			
9–12 and 1–4		52c	Special Ceramics	6	Mr. Prieto	4A, B, C
Evening courses especially scheduled for day school students.						
7:15–9:45	M	174	Audio-Visual Workshop	2	Mr. Thompson	10
	M W	142b	Advertising Art I and II	3	Mr. Fagan	4G
	T Th	148	Illustration	3	Mr. Carey	8
	W	285a,b	Graduate Seminar	2	Dr. Hungerland	10
8–12 and 1–5	M T W Th F	269	Seminar in Graduate Art (Graduates)	3 or 6	Staff	3B
		298	Directed Research for Graduate Students	3 or 6	Staff	3B
Time to be arranged		189	Supervised Teaching	4	Mr. Musselman	
		199	Special Studies		Staff	

Please Note: Present conditions require the College to reserve the right to omit or to alter the content or to change instructor of any course without further notice.

All General Education Courses Start MONDAY, February 14th and will end on Friday, May 27, 1949.

UNIVERSITY OF CALIFORNIA
OFFICE OF THE REGISTRAR
405 HILGARD AVENUE
LOS ANGELES, CALIFORNIA



Sara-Kathryn Arledge
1842 Rose Villa St.
Pasadena, Calif.

DO NOT FOLD

$$\begin{array}{r} 22 \\ 74 \\ \hline 12 \end{array}$$

11 weeks.

$$\begin{array}{r} 16\tfrac{1}{2} \\ 13\tfrac{1}{2} \\ 14 \\ 13\tfrac{1}{2} \\ 14 \\ 17 \\ 6 \\ 17 \\ \hline 111\tfrac{1}{2} \\ 17 \\ \hline 94 \end{array}$$

77.

11 weeks

8 4 :: 11

6

CALIFORNIA INSTITUTE OF TECHNOLOGY

Engineering, Science and Management War Training

AUTHORIZED BY THE UNITED STATES OFFICE OF EDUCATION

This is to certify that

SARA-KATHRYN ARLEDGE

has satisfactorily completed a Special Defense Training course of 400 class hours in

AIRCRAFT PRODUCTION ILLUSTRATION

(Given without Institute credit)

Pasadena, California
September 14, 1942

COURSE SUPERVISOR

UNIVERSITY OF CALIFORNIA AT LOS ANGELES
STUDENT'S RECORD

NAME: Arledge, Sara-Kathryn (Miss)

Courses	Gr.	Un.	Pts.
1st Sem. 1931-32			
PE 4	C	½	½
French B	D	5	0
Psych 1A	C	3	3
Art 1	B	2	4
Art 8A	B	1	2
Art 12A	C	1	1
Art 21	B	2	H
Art 32A	A	2	6
		16½	20½
2nd Sem. 1931-32			
P.E. 4	D	½	0
Geol. 1C	D	3	0
Psych 1B	C	3	3
Art 4A	B	2	4
Art 8B	C	1	1
Art 134A	C	2	2
Art 32B	B	2	4
		13½	14
French C	D	3	0
Amer. Inst. 101 *	F	2	-2
Biol. 1	D	3	0
Art 198	A	2	6
cont.			

Courses	Gr.	Un.	Pts.
(cont.)			
Art 31A	B	2	4
Art 154	A	2	6
Art 152A	B	2	4
		14	18
2nd Sem. 1932-33			
PE 4	D	½	0
French D	C	3	3
Engl 51	C	2	2
Art 31B	C	2	2
Art 19B	B	2	4
Art 177B	C	2	2
Art 134B	C	2	2
		13½	15
1st Sem. 1935-36			
Art 9	C	2	2
Art 183A	C	2	2
Art 199	*E	2	-2
Art 135	B	2	4
Art 160B	B	2	4
French 101A	D	3	0
Teach. ¾A192	B	3	6
		14	16
Art 199 (4-27-36)	B	(2)	6

Courses	Gr.	Un.	Pts.
2nd. Sem. 1935-36			
Art 160A	B	2	4
Art 164	B	2	4
Art 180	C	2	2
Educ. 170	C	3	3
French 101B	C	3	3
Teach. A190	C	3	3
Amer. Inst. 101	D	(2)	2
		17	21

TRANSCRIPT (Consisting of 2 Sheets)

ISSUED: May 9, 1940

TO: Student

ATTEST: H. M. SHOWMAN, REGISTRAR

BY: C. Barton

Teaching Credentials Granted:

Sec. Art. Cred. June 19, 1936

Jr. Certificate: T. C. 3/32, (71) *

Graduation: Ed.B. June 19, 1936

Subj. A 6-1-29 P

Phys. Ed. V V V V 4-32

Military

HOME	GUARDIAN	STUDENT'S BIRTHPLACE	DATE OF BIRTH	RACE
Pasadena, Calif.	A. R. Arledge	Mojave, Calif.	9-28-1911	

NAME	COLLEGE	MAJOR	STATUS	RESIDENCE STATUS	FILE NO.
Arledge, Sara-Kathryn (Miss)	TC	Art	Reg.	RESIDENT	36018

MEMORANDA

Bot. (Adv. Stg.) 1 un. elect. May apply on Natural Science requ't. v. pet. 3-8-32
4/32 Junior Cert. Sheet 4 un. Natural Science v. pet. 3-21-32
Educ. (Adv. stg.) May be substituted for Educ. 103 V. Pet. 11-20-35
Granted exemption from one un. Nat. Science v. pet. 3-6-36.
Art 134A Upper Division Credit Allowed V. Pet 3-13-36.
May Graduate with Shortage of 4 un. in u.d. Art v. pet. 3-13-36.
Art 199 Cond. removed 3-21-36 v. spec. rept. 3-21-36; Full gde. pts. allowed v. pet. 4-10-36. v. action Com. on Stud. Scholar. 4-23-36
2nd. Sem. 1935-36 Study-List Approved for 17 Units Degree Credit 17 Units
Amer. Inst. 101 Course repeated 2 Gde. pts. restored.

MEMORANDA

Withdrew 9-16-30 H. D. Granted 10-16-30
REENTERED 9-31.
Withdrew 6-30-33 H. D. Granted 5-14-34
REENTERED 9-35

EXPLANATION

1. **Entrance.** 15 standard entrance units are required for admission.
2. **University.** Required for A. B., 124 semester units; for Ed. B., 128 semester units; for Junior Certificate, from 60 to 64 semester units. Grade points are computed only on work done in any division of the University of California; the number required for graduation must equal the number of units thus undertaken.

Grades	A	B	C	D	E (condition)	F (failure)
Grade points per unit	3	2	1	0	-1	-1

The inclosure of the units by parentheses indicates either repetition of a course or removal of a condition. In either case the grade points assigned may not exceed the number that have been lost by the failure or the condition, except by special action.

3. **Numbering of Courses.** Lower division courses are numbered from 1 to 99, inclusive; upper division courses from 100 to 199, inclusive.

RECORD CONTINUED

Matriculation Date Sept. 1930

High School Graduation
Pasadena (Calif.) H.S.

High School Credits

English	4½	Latin	1
Algebra, elem.	1	French	
Algebra, inter.		German	
Plane Geom.	1	Spanish	3
Solid Geom.		Free-H. Draw.	1¼
Trigonometry		Mech. Draw.	
Physics		Mech. Arts	
Chemistry		Agriculture	
Physiology		Home Econ.	1
Botany		Music	
Zoology		Bookkeeping	
Biology	1	Stenogr., Typ.	
Phys. Geogr.		Military	
Gen. Science		Other subjects	1
History, ~~Civics~~	2		
Greek		Total Units	6¾

Grade Point Standing

Date	Un.	G.P.	Bal.	Date	Un.	G.P.	Bal.
A.S.	6	16	+10	6-36	96½	126½	+30
2-32	22½	36½	+14				
6-32	36	50½	+14½				
2-33	52	68½	+16½				
6-33	65½	83½	+18				
2-36	81½	99½	+18				

Advanced Standing

From	Units
Pasadena (Calif.) Jr. Coll. 1929-30	
Engl. 1A-B	6
Hist. 8A-B	6
Philos.	3
P.E. 4	1
Span. D, elect	5
Art 2A-B	4
Total	25
9-31. Cred. by creden. from: Pasadena (Calif.) Jr Coll., 1931:	
French A	5
Bot. 2	4
Bot.	1
Total	10
Credit by credentials 10-21-35 from Columbia Univ., N.Y. SS 1934	
Educ. u.d.elect 2*; u.d.elect 3	5
Total	5

* Non L. S. Elective

Adv. Standing ~~Courses~~ cont.

	Gr.	Un.	Pts.
S.S. 1930 (L.A.)			
Art 4B	B	2	4
Italian SA	A	4	12
		6	16

Courses	Gr.	Un.	Pts.

Subj. A 6-1-29 P Phys. Ed. ✓✓✓✓ 6-32 ~~Military~~

HOME	GUARDIAN	STUDENT'S BIRTHPLACE	DATE OF BIRTH	RACE
Pasadena, Calif.	A. R. Arledge	Mojave, Calif.	9-28-1911	

NAME	COLLEGE	MAJOR	STATUS	RESIDENCE STATUS	FILE NO.
Arledge, Sara-Kathryn (Miss)	TC	Art	Reg.	RESIDENT	36018

PERSONAL DATA SHEET

Name: Sara Kathryn Arledge
Address: ~~2039 Shattuck Sq.~~ 1842 Rose Villa St
~~Berkeley, California~~ Pasadena, Calif.
Telephone: ~~TH 8-9766~~ SY 6-2254
Date of Birth: September 28, 1911
Place of Birth: Mojave, Kern County, California

EDUCATION

Pasadena High School, 1927-1929
Pasadena Jr. College, 1929-1931
U.C.L.A., 1930-1936, B.E. degree and Special Secondary Credential

Columbia University, Summer Session 1934

Barnes Foundation, October to May 1934-1935

Landscape painting in New Mexico, summer 1935, 1937, 1938

Painting and Sculpture in Studio; Slides and 16 mm. films.

EXHIBITION OF PAINTINGS

Metropolitan Museum
Chicago Art Institute Annual (Painting reproduced on cover of catalog)
Philadelphia Academy Annual
Los Angeles County Museum Annual
Art Exhibition of San Francisco World's Fair
San Francisco Museum

"Zebras" oil painting reproduced by Artext Co.

EXHIBITIONS AND PUBLICATIONS OF FILM WORK

"INTROSPECTION" shown by rentals to many universities, museums, and festivals. in America: also Belgium Festival Mondial du Film" in Knokke-Le Zoute.

"The Experimental Film" (First survey of the field) : article by S.K. Arledge, published in University of Arizona Quarterly.

Review and discussion of my film, INTROSPECTION; in "The Experimental Film" (see section on American Film by Lewis Jacobs.) a book . England.

Creative Film Foundation Award for 1956.

S.F. SCHOOL OF ADVERTISING ~~COMMERCIAL~~ ART 1947? RICHARD STEVENS
College of ARTS AND CRAFTS 5212 Bdwy SEPT. 1948 - JUNE 1949 - $2.75/hr.

TEACHING EXPERIENCE

University of Arizona at Tucson	1945-1946	Assistant Professor
University of Oklahoma	1943-1944	Assistant Professor
ARMY MAP SERVICE	1942 SAN ANTONIO	CAP. DURR
Pasadena City Schools	1941-1943	Substitute Teacher of Art
Los Angeles City Schools	1936-1938	Substitute Teacher of Art

REFERENCES

W. D., C.P. Div., Form No. 50
(Appd. Apr. 27, 1942)

WAR DEPARTMENT
REPORT OF FIELD PERSONNEL ACTION

Army Map Service
6101 MacArthur Blvd., Washington, D.C.
(Station)

March 30, 1943
(Date)

To: Chief of Engineers, U.S. Army, Washington, D.C.

1. Name: Sara K. Smith

2. Nature of Action: Change in Status

3. Effective Date: April 16, 1943

	FROM—	TO—
4. Position	Minor Topographic Draftsman	Apprentice Topographic Draftsman
5. Grade and/or Salary Allowances	SP-1, $1200.00 per annum	SP-2, $1320.00 per annum
6. Bureau and/or Other Unit	War-Engineers	War-Engineers
7. Headquarters and duty Station	Army Map Service Washington, D.C.	Army Map Service Washington, D.C.
8. Departmental or Field	FIELD	FIELD

9. C. S. C. REPORT SERIES: Permanent

10. CIVIL SERVICE AUTHORITY:

11. Appropriation:

12. Date of Birth: Sept. 28, 1911

13. Subj. to Ret. Act — Yes: | No: X

14. If Separation, Last Paid Through:

15. Bureau Authority for Action or Position: C.L. 1982, C.P. 209, Aug. 26, 1942

REMARKS: This person on detailed duty at the Army Map Service Branch Office in San Antonio, Texas.

"I hereby certify that the duties of said position conform to Position No. 4102 of Manual of Standard Job Descriptions authorized by the Office, Secretary of War."

COPIES TO: (Check)

1. ☐ District Manager—Temporary series only.
2. ☐ C. S. C. copy attached—Permanent series only. XXXXX
3. ☒ Employee.
4. ☐ Civ. Pers. Field Office—Change in name of graded employee only.
5. ☐ _____ (Other)

16. _____ (Signature) Lt. Col., C.E.
Frederick W. Mast, Executive Officer. (Title)

677—Ft.SH—2-19-43—100,000

Form CP-50
(Substitute for Form 4a)

WAR DEPARTMENT

REPORT OF FIELD PERSONNEL ACTION

Army Map Service
6101 MacArthur Blvd., Washington, D.C.
(Station)

February 20, 1943
(Date)

To: Chief of Engineers, U. S. Army, Washington, D.C.

1. Name Sara K. Smith

2. Nature of Action Confirmation of War Service Appointment(Indefinite)

3. Effective Date February 8, 1943

9. C. S. C. REPORT SERIES
Permanent

10. CIVIL SERVICE AUTHORITY
Ltr. #8121, 10th U.S.C.S. Region, New Orleans, La. Feb. 8, 1943

11. Appropriation
Regular

12. Date of Birth
Sept. 28,1911

13. Subj. to Ret. Act

Yes	No
x	

14. If Separation, Last Paid Thru

15. Bureau Authority for Action or Position
C.L. 1982
C.P. 209
Aug. 26, 1942

	From	To
4. Position		Minor Topographic Draftsman
5. Grade and/or Salary Allowances		SP-1, $1200 per annum
6. Bureau and/or Other Unit		War-Engineers
7. Headquarters and duty Station		Army Map Service Washington, D.C.
8. Departmental or Field	FIELD	FIELD

Remarks: This person on detailed duty at the Army Map Service Branch Office in San Antonio, Texas.

Copies To: (Check)

1. ☐ District Manager—Temporary series only.
2. ☒ CSC copy attached—Permanent series only.
3. ☒ Employee
4. ☐ Civ. Pers. Field Office—Change in name of graded employee only.
5. ☐ _____ (Other)

16. _____ Lt.Col.,C.E. (Signature)
Frederick W. Mast, Executive Officer (Title)

Do not write in this space
APPLICATION NUMBER
X–

WAR DEPARTMENT

APPLICATION FOR FAMILY ALLOWANCES

(Servicemen's Dependents Allowance Act of 1942)

Date December 31, 1942

I. (a) Soldier Smith (Last name) Clyde (First name) Brewster (Middle name) 19099793 (Army serial number) Sgt (Present Army grade (private, corporal, sergeant, etc.))

165th Signal Photographic Company, Fort Sam Houston, Texas (Soldier's Army mailing address) Married (Single, married, divorced) White (Race)

115 McCullough Ave. (Soldier's home address: Number and street or R. F. D.) San Antonio (City, town, or P. O.) Texas (State)

I hereby apply for the family allowances authorized by law for the following-named relatives and/or dependents who are related to me in the manner stated in paragraphs II and III below.

I. (b) THIS SPACE MUST *ALSO* BE FILLED IN WHEN APPLICATION IS MADE BY A PERSON OTHER THAN THE SOLDIER.

(Applicant's name) I, _____ (Last name) _____ (First name) _____ (Middle name) _____ (Your relation to soldier or dependent)

(Address) _____ (Number and street or R. F. D.) _____ (City or town) _____ (State) hereby apply for the family allowances authorized by law for the following-named relatives and/or dependents of the soldier whose name appears in paragraph I above, to whom this application pertains.

CLASS A

II. List: Wife (W), child (C), former wife divorced to whom alimony is still payable (W. Div.). (If there are none in class A, write "None" in the name column.)

	Name (Last)	Name (First)	Name (Middle)	Address: Number and street or R. F. D.	Address: City, town, or post office	Address: State	Relationship	Date of birth of minors: Mo.	Day	Year
1.	Smith	Sara	Kathryn	115 McCullough Ave.	San Anton.	Tex.	Wife			
2.										
3.										
4.										
5.										

Date and place of marriage to present wife December 25, 1942 San Antonio, Texas

Date and place of marriage to divorced wife None Date of divorce None

Amount of monthly alimony or support payment decreed by court order or legal agreement for former wife divorced, or wife and/or child living separate and apart, $ None

Date alimony or support payment ceases None, 194__ Name and location of court None

CLASS B DEPENDENTS

III. List below the father, mother, grandfather, grandmother, stepfather, stepmother, either of husband or wife, person in loco parentis, brother, sister, half brother, half sister, stepbrother, stepsister, adopted brother, adopted sister, grandchildren, who are dependent upon the soldier for a substantial portion of their support. (If there are none in Class B, write "None" in the name column.)

	Name (Last)	Name (First)	Name (Middle)	Address: Number and street or R. F. D.	Address: City, town, or post office	Address: State	Relationship	Date of birth of minors: Mo.	Day	Year	Degree of dependency (percent)	Is family allowance desired? (Indicate yes or no)
6.	None											
7.												
8.												
9.												

IV. Enter on the lines below the full name and address of the person or persons to whom the check or checks is or are to be made payable.

Make checks payable to—

Payments covering line numbers in paragraphs II and III above	Name	Address: Number and street or R. F. D.	Address: City, town, or post office	Address: State
II - 1	Mrs. Sarah K. Smith	115 McCullough Ave.	San Antonio	Texas

APPROVED

Members of immediate family now serving in the military or naval service

V. The following-named members of (my) (the soldier's) immediate family are now serving as soldiers, sailors, marines, or coast guardsmen (not officers) in the military or naval service.

Name			Home address			Serving in— (Specify: Army, Navy, Marine Corps, or Coast Guard.)	Relationship	Age
(Last)	(First)	(Middle)	Number and street or R. F. D.	City, town, or post office	State			
None								

VI. I hereby swear or affirm that all the foregoing statements are correct and that every member of Class B for whom I claim the family allowance is dependent, to the degree indicated, upon the soldier whose name appears in paragraph I above, for support

Clyde B Smith
CLYDE B. SMITH (Signature)

Subscribed and sworn to before me this 31st day of December, 1942, at Fort Sam Houston, Texas

(Title) _____
(Notary, summary court, etc.)

(Seal is required when sworn to before civilian)

16—29383-1

December 31, 2

Hq., 165th Signal Photographic Company, Fort Sam Houston, Texas

June 29 42

HERMAN V. WALL
1st Lt. Signal Corps

APPLICANT'S COPY

Signature

VI. Sign the application and swear or affirm to the correctness of its contents before a notary public or other civilian official, or military officer authorized (under the 114th Article of War) to administer oaths. A seal is required if notarized by a civilian.

Documentary proof which must accompany application

If application is made by a person other than the soldier, the following documentary proof *must accompany* the application. If application is made by the soldier, he may have up to 6 months from the date of filing the application in which to furnish such documentary proof to the Allowance and Allotment Branch, War Department.

1. Date of Birth of Minors Who Are Under 18 Years of Age:
   - *a.* A certified copy of the public record of birth or church record of baptism.
   - *b.* If *a* cannot be produced, an explanation and an affidavit from physician or midwife in attendance at birth.
   - *c.* If *a* or *b* cannot be produced, then the affidavits of two or more disinterested persons, stating their ages, and the name, date, and place of birth of the person whose birth or age is being established; and stating that from their own knowledge such person is the child of such parents, naming the parents.

2. Proof of Marriage to Soldier:
   - *a.* A duly certified copy of the public or church record.
   - *b.* If *a* cannot be produced, an explanation and an affidavit of the clergyman or magistrate who officiated.
   - *c.* If *b* cannot be procured, the production of the original marriage certificate accompanied by proof of its genuineness and the authority of the person to perform the marriage.
   - *d.* If *a*, *b*, or *c* cannot be procured, then the affidavit of two or more eyewitnesses to the ceremony.
   - *e.* In jurisdictions where common-law marriages are recognized, proof may be made by affidavit of one or both parties to the marriage, if living, supplemented by affidavits of two or more witnesses who know that the parties lived together as husband and wife and were so recognized, and stating how long to their knowledge such relationship continued, and so forth.

3. Adoption of a Minor Under 18 by the Soldier or Previous Adoption of the Soldier by a Foster Parent:

   A certificate from the clerk of the court which legalized the adoption, or certified copy of order of adoption from a court of competent jurisdiction.

4. Change of Name of a Dependent of the Soldier:

   Certified copy of the decree of the court or other court record effecting such change of name.

5. Divorce of Former Wife of the Soldier; Separation or Maintenance Concerning Wife, Former Wife, or Children:
   - *a.* Certified copy of the divorce decree from the court in which such decree was awarded.
   - *b.* Separation or maintenance agreement concerning wife, former wife, or children to which must be appended an affidavit that the same is a true copy in all respects and is still in full force and effect.

6. Guardianship of a Dependent of the Soldier:

   Certified copy of court decree.

7. Relationship and Dependency of Class B Dependents:

   Proof of status by affidavit (of two disinterested persons attesting to the relationship and dependency) is required. If any of the above subjects under headings 1 through 6 are involved, the proof for that subject by submission of the appropriate documents as listed for that subject must be furnished.

Before forwarding application

Ask Yourself the Following Questions:

Have name, Army serial number, Army grade, Army mailing and home addresses of soldier been entered?

Are all names, addresses, and other information given, correct and clearly legible?

Is the date of birth of each person under 18 years of age correct?

Have all questions pertaining to wife or divorced wife (if there is one) been answered completely and truthfully?

Has each question of relationship and dependency been fully and carefully answered?

Where question is not applicable to this case has the word "None" been entered?

Has the application been properly signed?

Has application been notarized? (With seal if by a civilian.)

Are all supporting documents such as certified copies of birth, marriage, and adoption certificates, divorce decree, separation or maintenance agreement, guardianship decree, court decree effecting change of name, affidavits as to the relationship and dependency of Class B dependents, etc., attached?

Have you read the penalties provided for by law as quoted at the beginning of these instructions?

Review and check all entries made on the application to insure that they are correct.

Receipt of your application by the Allowance and Allotment Branch will be acknowledged and you will also be notified when the application has been approved or disapproved.

The first payments of allowances *will not be made before November 1, 1942.*

Please *do not* write unnecessary letters concerning your application.

U. S. GOVERNMENT PRINTING OFFICE 16—29383-1

INSTRUCTIONS FOR MAKING APPLICATION FOR FAMILY ALLOWANCES

SERVICEMEN'S DEPENDENTS ALLOWANCE ACT OF 1942

SEC. 116. Whoever shall obtain or receive any money, check, or family allowance * * * without being entitled thereto and with intent to defraud, shall be punished by a fine of not more than $2,000, or by imprisonment for not more than one year, or both.

SEC. 117. Whoever in any claim for family allowance or in any document required * * * makes any statement of a material fact knowing it to be false, shall be guilty of perjury and shall be punished by a fine of not more than $5,000, or by imprisonment for not more than two years, or both.

SEC. 118. Any person who has been entitled to payment of a family allowance * * * and whose entitlement to payment of such allowance has ceased shall, if he thereafter accepts payment of such allowance with intent to defraud, be punished by a fine of not more than $2,000, or by imprisonment for not more than one year, or both.

SEC. 119. No part of any amount paid * * * shall be paid or delivered to or received by any agent or attorney on account of services rendered in connection with any family allowance * * * and the same shall be unlawful, any contract to the contrary notwithstanding. Any person violating this section shall be deemed guilty of a misdemeanor and upon the conviction thereof shall be fined in any sum not less than $100 nor more than $1,000.

If the application is submitted by or on behalf of a dependent, mail the *"original" and "official copy" to: Allowance and Allotment Branch, War Department, Building Y, 20th and B Streets NE., Washington, D. C.* If the application is made by the soldier the "original" will be indorsed by the personnel officer or organization commander and mailed to the above address and the "official copy" is to be filed with the soldier's service record. A third copy, to be kept by the applicant, is attached. Use typewriter if possible or print legibly in ink. The following paragraph numbers correspond to the numbers on the application form. Simply follow them and enter the information called for opposite each:

I. (*a*) First enter the date on which application blank is filled out. Then enter last name, first name, middle name, Army serial number, present Army grade (private, corporal, sergeant, etc.), (if known), Army mailing address, whether single, married, or divorced, race, and home address of soldier. This paragraph must be filled in by *all* applicants.

I. (*b*) This space is filled in only if the application is made by a *person other than the soldier* and the applicant's name, address, and relation to the soldier or dependent must be entered. *Example:* Wife, sister, father, friend of the soldier, or his dependents, guardian of dependent child, etc.

Class A

II. Under this heading, enter the full name and address of wife and each child (and divorced wife, if any) of the soldier and the relationship; also date of birth of minors under the age of 18, and the date and place of marriage to present wife. Children are eligible only if unmarried and either (1) under 18 years of age, or (2) of any age, but incapable of self-support by reason of mental or physical defect. In the case of a former wife divorced to whom alimony is still payable, enter date and place of marriage, date of divorce, amount of monthly alimony or support payment decreed by court order or legal agreement for former wife divorced, or wife and child living separate and apart, date alimony or support payment ceases, and the name and location of court.

If space is insufficient attach additional paper, mark it paragraph II and enter the information required.

Class B dependents

III. Under this heading, enter the full name of all relatives of the soldier *who are* either a father, mother, grandfather, grandmother, stepfather, stepmother, either of husband or wife, person in loco parentis (for not less than 1 year prior to the man's enlistment or induction), brother, sister, half brother, half sister, stepbrother, stepsister, adopted brother, adopted sister, or (grandchild to whom enlisted man has stood in loco parentis for a period of not less than 1 year prior to his enlistment or induction) *and who are* dependent upon the soldier for a substantial portion of their support, showing *complete address*, relationship, date of birth, degree of dependency, and whether or not family allowance is desired. Brothers, sisters, and grandchildren are eligible only if unmarried and either (1) under 18 years of age or (2) of any age, but incapable of self-support by reason of mental or physical defect. As to "Degree of dependency" (percent) show the percent of the whole support of a dependent furnished by the soldier. *Example:* If the soldier furnished one-quarter of the support of any particular dependent, show it as 25%; if he furnished one-half of the support of any particular relative, show it as 50%; if three-fourths, as 75%, etc.

As to "Is family allowance desired?" answer "Yes" or "No" for each person named.

If space is insufficient attach additional paper, mark it paragraph III and enter the information required.

Make checks payable to—

IV. A family allowance may be paid in behalf of a dependent or dependents to any person designated by the soldier unless such a person is determined not an appropriate payee. The purpose of paragraph IV is to secure the name of the person (or persons, if more than one) to whom the check (or checks) should be made payable. For example: The allowance for the wife and children may be made payable to the wife by one check; or the allowance for the parent and brother may be made payable by individual checks to the parent and the brother or by one check for both; or the allowance for a child and a sister may be made payable by one check to the sister or to an appropriate third person. In the first column headed "Payments covering line numbers in paragraphs II and III above," enter the *numbers* which precede the names you have already entered in paragraphs II and/or III (Class A and/or Class B dependents) instead of the names themselves. Follow this number (or numbers) with the name and address of the person to whom the check should be made payable. *Example:* If the name on line 1 is the wife (Mary Jones) and on line 2 is a son (John Jones) and on line 3 is an adopted daughter (Rose Jones), and it is desired that the check should be made payable to the wife (Mary Jones), enter "1, 2, and 3" on the first line of the first column, followed by the name Mary Jones and her address in the remaining columns. Thus, as in this case, since *one check* is to be made payable, *one line* is used for all numbers. If, however, *two checks* were to be made payable, *two lines* would have been used.

If space is insufficient attach additional paper, mark it paragraph IV and enter the information required.

Members of immediate family now serving in the military or naval service

V. Under this heading enter the full name and address of members of the soldier's immediate family who are now serving as soldiers, sailors, marines, or coast guardsmen (not officers) in the military or naval service. After each, specify whether serving in the Army, Navy, Marine Corps, or Coast Guard, and the relationship and age.

16—29383-1

PERSONAL DATA SHEET

Name:	Sara K. A. Smith
Address:	2039 Shattuck Sq., Berkeley, California
Telephone:	Th. 8-9766
Date of Birth:	September 28, 1911
Place of Birth:	Mojave, Kern County, California
Height:	5'4"
Weight:	120
Nationality:	American
Health:	Good

EDUCATION

Madison Grammar School, 1917-1923
John Muir Jr. High, 1923-1926
McKinley Jr. High, 1926-1927
Pasadena High School, 1927-1929

Pasadena Jr. College, 1929-1930
Part-time, 1930-1931
U.C.L.A., 1931-1936, graduated with a B.E. degree
MDTA, Secretarial Course, January-June, 1963

QUALIFICATIONS

Typing - 35 to 40 words a minute (5 minute writing)
Office Machines - ditto, mimeograph, ten key adding, dictaphone
Skills - filing, business English, business math.

PERTINENT WORK EXPERIENCE (OVER)

MDTA Secretarial class - January 1963 - June 1963
Intensive training in typing, dictaphone, filing, office machines, secretarial office practice, English and math.

Campus Book Store - 1955-1956, Sales person and Buyer
Bought art supplies for the store and sold stationery and art goods on the floor.

Breuner's - 1954
In charge of refiling and straightening out the files

REFERENCES

Mrs. Noreen Rodrick — Instructor, MDTA Secretarial Course
Berkeley Evening School
2211 Grove Street
Berkeley, California

Miss Margaret Annis — Instructor, MDTA Secretarial Course
Berkeley Evening School
2211 Grove Street
Berkeley, California

Robinson start 11/29/69 1.65 per hr.
777 E. Colorado
91101 finish 12/23/69

Bullocks start 11/15/66 1.40 per hr. 1.65 per hr.
4015 LAKE
Zip 91109 finish 3/1/69

Capwells 1963- 1.65 per hr. (2)
Holiday season

Personal Copy (Mrs.)

PERSONAL DATA SHEET

Name:	Sara K. A. Smith 2232 HASTE ST. APT. B
Address:	~~2039 Shattuck Sq.~~, Berkeley, California
Telephone:	~~Th. 8-9766~~ 849-2791
Date of Birth:	September 28, 1921
Place of Birth:	Mojave, Kern County, California
Height:	5'4"
Weight:	120
Nationality:	American
Health:	Good

EDUCATION

Madison Grammar School, 1917-1923
John Muir Jr. High, 1923-1926
McKinley Jr. High, 1926-1927
Pasadena High School, 1927-1929

Pasadena Jr. College, 1929-1930
Part-time, 1930-1931
U.C.L.A., 1931-1936, graduated with a B.E. degree
MDTA, Secretarial Course, January-June, 1963

QUALIFICATIONS

Typing - 35 to 40 words a minute (5 minute writing)
Office Machines - ditto, mimeograph, ten key adding, dictaphone
Skills - filing, business English, business math.

PERTINENT WORK EXPERIENCE

Bullocks see back

MDTA Secretarial class - January 1963 - June 1963
Intensive training in typing, dictaphone, filing, office machines, secretarial office practice, English and math.

Campus Book Store - 1955-1956, Sales person and Buyer SEPT. – JUNE
Bought art supplies for the store and sold stationery and art goods on the floor.

Breuner's - 1954 $125(2)
In charge of refiling and straightening out the files

IF CAPWELL'S – 1963 SALES CLERK – HOLIDAY SEASON DECEMBER $1.65 Per HR.

REFERENCES

Mrs. Noreen Rodrick — Instructor, MDTA Secretarial Course
Berkeley Evening School
2211 Grove Street
Berkeley, California

Miss Margaret Annis — Instructor, MDTA Secretarial Course
Berkeley Evening School
2211 Grove Street
Berkeley, California

See back

Bullocks
started 11/15/66 $1.40 per hr.
Finished 3/1/69 $1.65 " "

Robinson start 11/29/69
finishes 12/23/69

Jane Lemmon
Alice ATHAY $1.65 per hr

Jane Hill
2463 Loma Vista
pasa
798-5212

Athay
3780 Oakdale ave
543-4622

PERSONAL DATA SHEET

Name: Sara K. A. Smith
Address: ~~2039 Shattuck Sq., Berkeley,~~ California 1842 Rose Villa St. Pasadena, Calif.
Telephone: ~~Th. 8-9766~~ SY 6-2254
Date of Birth: September 28, 1911
Place of Birth: Mojave, Kern County, California
Height: 5'4"
Weight: 120
Nationality: American
Health: Good

EDUCATION

Madison Grammar School, 1917-1923
John Muir Jr. High, 1923-1926
McKinley Jr. High, 1926-1927
Pasadena High School, 1927-1929

arm

Pasadena Jr. College, 1929-1930
Part-time, 1930-1931
U.C.L.A., 1931-1936, graduated with a B.E. degree
MDTA, Secretarial Course, January-June, 1963

QUALIFICATIONS

Typing - 35 to 40 words a minute (5 minute writing)
Office Machines - ditto, mimeograph, ten key adding, dictaphone
Skills - filing, business English, business math.

PERTINENT WORK EXPERIENCE

MDTA Secretarial class - January 1963 - June 1963
Intensive training in typing, dictaphone, filing, office machines, secretarial office practice, English and math.

Campus Book Store - 1955-1956, Sales person and Buyer
Bought art supplies for the store and sold stationery and art goods on the floor.

Breuner's - 1954
In charge of refiling and straightening out the files

Capwell's - 1963 Sales Clerk - Holiday Season - $1.65 hr. December

REFERENCES

Mrs. Noreen Rodrick
Berkeley Evening School
2211 Grove Street
Berkeley, California
Instructor, MDTA Secretarial Course

Bullocks LAKE AVE PASA NOV — 1966 Feb 16, 1967 $1.40 checkwriter inventory sales person

Miss Margaret Annis
Berkeley Evening School
2211 Grove Street
Berkeley, California
Instructor, MDTA Secretarial Course

Bullocks Gourmet begins April 24, 1967 — FEB '68

(over)

Mrs. Gladys Stinstrom - 28 yrs.
1821 Rose Villa St.; Pasadena
Phone: Sy-3-6850

Mr. Joe G. Brown - 40 yrs
431 S. Siena Bonita St.
Pasadena
phone: Sy2-4004

Teachers College
Columbia University
New York

RECORD BOOK

of

Miss Sara Kathryn Arledge

Permanent Address.....

1842 Rose Villa St.
Pasadena, Calif.

Use this book as directed on pages 1 and 2. It must be presented each time you register.

NOT TO BE USED AS RECORD TRANSFER

GENERAL INFORMATION

1. This book is issued to each student upon admission to Teachers College. The terms of admission are specified on page 6 for candidates for the Bachelor's degree or on page 8 for candidates for the Master's degree.

2. It is an official memorandum of the student's requirements and credits.

3. The student is held responsible for a knowledge of its contents.

4. In case this book is lost, it will be replaced by the Registrar on payment of a fee of one dollar.

5. The student will find directions on pages 1 and 2 for the use of the Record Book and will be held responsible for following those directions.

USE OF THIS RECORD BOOK

1. It must be presented to the faculty advisers at each registration time and whenever the student consults his advisers.
2. Upon receipt of this Record Book, the student will fill in the form on page three, giving details of academic biography and teaching experience.
3. At the time of the student's first registration as a candidate for a degree, he will fill out page 7 (for candidates for the Bachelor's degree) or page 9 (for candidates for the Master's degree). These entries should be made after consultation with faculty advisers and with their approval.

RULES FOR USE AT THE FOLLOWING SPECIFIED PERIODS

I. SEPTEMBER REGISTRATION. Each student must show his Record Book to the Registrar to obtain registration cards and to the faculty adviser in arranging the program. The book will be retained by the student.

II. FEBRUARY REGISTRATION. (a) **Students who were not here during the Winter Session** follow the procedure outlined in I above. (b) **Students who were here during the Winter Session and are registering for the Spring Session** will, before the registration dates of the Spring Session, enter at the top of the first blank page after page 10, the courses and points completed during the Winter Session. They will then follow the procedure outlined in I above and file the book with the Registrar together with their second session registration material. The

record will be checked and the book returned to the student by the Registrar. (c) **Students who were here during the Winter Session and are not registering for the Spring Session** will, during the last week of the Winter Session enter their courses and points at the top of the first blank page after page 10 and file the book with the Registrar together with a stamped addressed envelope. The record will be checked and the book returned to the student by the Registrar.

III. IN MAY during the last week of the Spring Session students will follow the procedure outlined in II (c) above.

IV. AT THE BEGINNING OF THE SUMMER SESSION students will follow the procedure outlined in I above.

V. DURING THE LAST WEEK OF THE SUMMER SESSION students will follow the procedure outlined in II (c) above.

GENERAL REGULATIONS CONCERNING CANDIDACY FOR DEGREES

1. Candidates for the Bachelor's and Master's degrees are allowed five years from first entrance in which to complete the requirements prescribed herein. Extension of time for either degree will require special action by the Executive Committee.
2. All students are on probation for the first session and are subject to any special examinations which the faculty may prescribe at any time during the course of study.
3. Registration and continuance on the rolls are subject to the University regulations concerning health, conduct and scholarship.

DO NOT DESTROY THIS REPORT
THE UNIVERSITY OF SOUTHERN CALIFORNIA
University Park, Los Angeles
Office of the Registrar

Name Arledge, Sara-Kathryn

PASADENA JUNIOR COLLEGE

GRADE REPORT

for the semester ending.....

Hour	Name of Course	Course Number	Hours	Units	Grade	Points
2:00	Physics	41	10	5	B	10

E. S. Bulter
Instructor

This Copy Filed at Records Office.
DUPLICATE

r (Passing);
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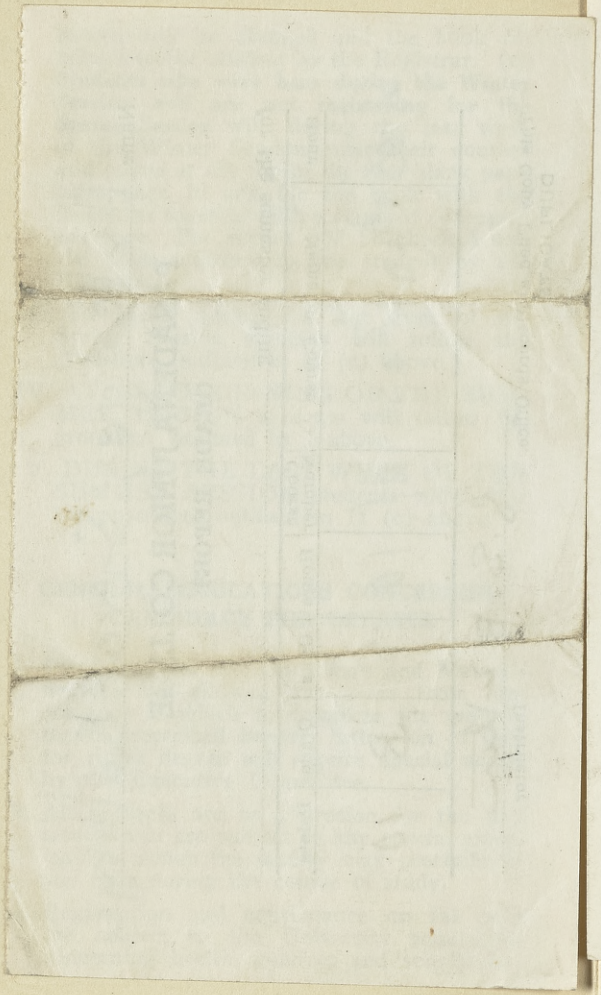
. A college
for one se-
mester unit.
times for all
r course re-
information

presented to

REGISTRAR
OM—7-40—B1



DO NOT DESTROY THIS REPORT

THE UNIVERSITY OF SOUTHERN CALIFORNIA

University Park, Los Angeles

Office of the Registrar

Report for Session ending 12/13/41

Arledge, Sara Kathryn

(Student and Class, Last Name first)

Department and Course Number	Sem. Units	Grade	
Cine. 110	2	B	

To be figured by the student:

Units Taken..... Grade Points..... Scholarship Average.....

A, Excellent; B, Good; C, Average; D, Inferior (Passing); Ie, Incomplete—a shortage including final examination (to be made up within one calendar year); Iw, incomplete—work (to be made up within one calendar year); Aud, Auditor—no credit; F, Failed; W, Officially withdrawn. A college semester unit is a credit of one hour per week for one semester. A quarter unit equals two-thirds of a semester unit.

The student will be held responsible at all times for all of his shortages in admission requirements or course requirements for his degree and for accurate information concerning such shortages.

All report cards should be preserved and presented to the Adviser at the time of each registration.

THERON CLARK, REGISTRAR

This card fits I-P Memo Binder No. 404 20M—7-40—B1

M. D.

Miss Sara-Kathryn Arledge
1842 Rose Villa
Pasadena, California

W. H. ROBERTS, M. D. D. B. ESTERLY, M. D.
505 PROFESSIONAL BUILDING, 65 NORTH MADISON AVENUE
PASADENA, CALIFORNIA
HOURS: BY APPOINTMENT TELEPHONE SYCAMORE 2-3156

FOR Miss Sara Kathryn Arledge DATE January 16, 1942
1842 Rose Villa, Pasadena

℞

O. D.	- cyl 0.50 ax 100
O. S.	- cyl 0.25 ax 90

READING ADDITION	INTERMEDIATE ADDITION
O. D.	O. D.
O. S.	O. S.

REMARKS:

M. D.

OPTICIAN

Not Transferable Please Do Not Lose This Card

THE UNIVERSITY OF SOUTHERN CALIFORNIA

Identification Card—Late Afternoon and Evening Classes

(4)

Name Signed [signature]

has paid the necessary fees of the present session and is entitled to student privileges.

KEEP THIS CARD. It must be shown to the Librarian when using Library Books.

BUSINESS OFFICE

This card is not valid unless stamp of Comptroller appears here.

OCT - 3 1941

UNIVERSITY OF SO. CAL.

	Place	Grades	Years	Date of Graduation
High Sch				
Normal o Technical				
College o University				
Previous S Columbia				

Student's Statement of Past Training and Experience

	Name	Years of Attendance	Diploma	Date of Graduation
High School	Pasadena High School		High School	
Normal or Technical School	Pasadena Jr. College			
College or University	University of California at L.A.		none	
Previous Study in Columbia University	none			

Teaching Experience none

Place	Grades	Years

To be filled out by the Committee on Admissions

CERTIFICATE OF ADMISSION

Miss Sara Kathryn Ardledge

is hereby admitted to Teachers College as a

- ☐ Part-Time Undergraduate Student
- ☒ ~~Graduate~~ BS Student with matriculation pending 16 pt.
- ☐ Part-Time Graduate Student
- ☐ Unclassified Student
- ☐ Non-Matriculated Student

for the academic year.....,

or for the summer session of.....

Date June 1, 1934 Signed W. C. Hagen S.

Students who have been admitted as indicated above, but who wish to become candidates for degrees in Teachers College, should consult the Secretary concerning the required credentials.

A student is not fully matriculated until he has been given a definite statement of his requirements for the degree sought and accepted as a candidate for that degree.

It is to the advantage of the student to become matriculated as soon as possible after deciding to work for a degree in Teachers College in order that he may know definitely what the requirements are in his particular case. Not more than 8 points of work taken before matriculating for the Master's or Bachelor's Degree may be accepted for credit after matriculation, unless approved in advance by the Committee on Admission.

MEMORANDUM FOR THE ADVISER

Estimated requirement for the degree of Bachelor of Science, 50 points from July 1934 to include:

1. Courses in the major field, Fine Arts & Fine Arts Education as prescribed by the adviser, Professor Jannabill

2. Courses in the general fields as follows:

English — pts. History of education 4 pts.

History — pts. Educational Psychology 4 pts.

Science — pts.

Philosophy of Ed. or Principles of Teaching 4 pts.

A final statement of standing will not be issued until 16 points have been completed in Teachers College

Date June 1, 1934 Signed W. C. Hagel

To be filled out by the Committee on Admissions

CERTIFICATE OF ADMISSION

M .....

is hereby admitted to Teachers College as a candidate for the degree of Bachelor of Science with a major in.....

.....

Adviser .....

***Point Requirement**..... from.....

Course Requirements

1. Courses in the major field (To be prescribed by the adviser).
2. Courses to meet the requirements in the general fields.
   a. English ..... points
   b. History ..... points
   c. Science ..... points
   d. History of Education..... points
   e. Philosophy of Education or Principles of Teaching..... points
   f. Educational Psychology .... points

Date..... Signed.....

***This requirement may be increased if necessary to satisfy the major.**

Admission to a given field of specialization is subject to the approval of the adviser.

No change in the above requirements is official unless approved by the Committee on Admissions or the Committee on Instruction.

Any changes or additions to the above statement of admission will be recorded on Page 10 of this Record Book.

STUDENT'S PLAN FOR THE COMPLETION OF THE REQUIREMENTS FOR THE BACHELOR OF SCIENCE DEGREE

Fill out this page after consultation with adviser.

I plan to take the following courses to satisfy the requirements specified under the corresponding heading on the opposite page.

1. Major Field

2. General Fields

a. _____

_____

b. _____

_____

c. _____

_____

d. _____

_____

e. _____

_____

f. _____

_____

To be filled out by the Committee on Admissions

GRADUATE STUDENT CERTIFICATE OF ADMISSION

M .....
is hereby admitted to Teachers College for a program of graduate courses preparatory to matriculation as a candidate for Doctor of Philosophy degree

Date..... Signed.....

M .....
is hereby admitted to Teachers College in full graduate standing as a candidate for the Master's degree, candidacy dating from.....

.....

.....

Major field .....

Requirements:

(1) 30 tuition points in graduate courses (at least 18 in Teachers College.)
   a. 12 points in specialized courses in the major field.
   b. 8 points in general courses in Education, distributed among at least three fields.

(2) Essay or substitute.

The program for the Master of Science degree must include 18 points in related technical courses in Science or Practical Arts.

Date..... Signed.....

A detailed statement of the requirements for the Master's degree will be found in the Announcement of Teachers College. Students will be held responsible for meeting these requirements, and should become thoroughly familiar with them.

Students whose previous training does not fully prepare them for graduate work in the field of major interest in Teachers College will be required to carry prerequisite undergraduate courses in addition to the prescribed requirements above.

STUDENT'S PLAN FOR COMPLETION OF THE MASTER'S DEGREE REQUIREMENTS

Fill out this page after consultation with adviser.

Enter below your plan for satisfying the following requirements for the Master's degree.

Essay or substitute (item 2 in requirements). Check method of satisfying.

☐ Essay ☐ Digest of Unit Courses
☐ Course in Teachers College (specify course)

.....

8 ~~advanced courses,~~ Major Field (item 1a in requirements).

Courses	Points

9 **general courses,** (item 1b in requirements).

Courses	Points

Other courses to make up total of 30 points.

Courses	Points

This page is reserved for entries by the Committee on Admissions and Committee on Instruction.

Date	Remarks

Summer Session—Year 1934

To be entered by student		By the Registrar
Title and Number of Course (e. g. Ed. 100 Ex)	Point Value	Grade
Educ. Psych. S207A	3	B+
Educ. Phil. S103V	2	A-
Total Points	5	

To be entered by the Registrar

Requirements yet unsatisfied

Points.....

Date SEP 12 1934 .....

Registrar

..................Session—Year.................

<table>
<tr><td colspan="2">To be entered by student</td><td>By the Registrar</td></tr>
<tr><td>Title and Number of Course
(e. g. Ed. 100 Ex)</td><td>Point Value</td><td>Grade</td></tr>
<tr><td>

Total Points</td><td></td><td></td></tr>
</table>

To be entered by the Registrar

Requirements yet unsatisfied

Points..........

Date............. ....

Registrar

..................Session—Year..................

To be entered by student		By the Registrar
Title and Number of Course (e. g. Ed. 100 Ex)	Point Value	Grade
Total Points		

To be entered by the Registrar

Requirements yet unsatisfied

Points..........

Date.............. ....

Registrar

.....Session—Year.....

To be entered by student		By the Registrar
Title and Number of Course (e. g. Ed. 100 Ex)	Point Value	Grade
Total Points		

To be entered by the Registrar

Requirements yet unsatisfied

Points.....

Date..... .....

Registrar

.....Session—Year.....

To be entered by student		By the Registrar
Title and Number of Course (e. g. Ed. 100 Ex)	Point Value	Grade
Total Points		

To be entered by the Registrar

Requirements yet unsatisfied

Points.....

Date..... .....

Registrar

.....Session—Year.....

To be entered by student		By the Registrar
Title and Number of Course (e. g. Ed. 100 Ex)	Point Value	Grade
Total Points		

To be entered by the Registrar

Requirements yet unsatisfied

Points.....

Date..... .....

Registrar

..................Session—Year..................

To be entered by student		By the Registrar
Title and Number of Course (e. g. Ed. 100 Ex)	Point Value	Grade
Total Points		

To be entered by the Registrar

Requirements yet unsatisfied

Points..........

Date............ ....

 Registrar

.....Session—Year.....

To be entered by student		By the Registrar
Title and Number of Course (e. g. Ed. 100 Ex)	Point Value	Grade
Total Points		

To be entered by the Registrar

Requirements yet unsatisfied

Points.....

Date..... .....

18 Registrar

.....Session—Year.....

To be entered by student		By the Registrar
Title and Number of Course (e. g. Ed. 100 Ex)	Point Value	Grade
Total Points		

To be entered by the Registrar

Requirements yet unsatisfied

Points.....

Date..... .....

19 Registrar

.....Session—Year.....

To be entered by student		By the Registrar
Title and Number of Course (e. g. Ed. 100 Ex)	Point Value	Grade
Total Points		

To be entered by the Registrar

Requirements yet unsatisfied

Points.....

Date..... .....

20 Registrar

NASHES

PERSONAL DATA SHEET

Name: Sara Kathryn ~~Arledge~~ SMITH
Address: ~~2039 Shattuck Sq.~~ ~~Berkeley,~~ California 1842 Rose Villa St. ~~2232 HASTIE ST. APT. B~~ Pasadena
Telephone: ~~TH 8-9766~~ ~~TH. 849-2791~~ SY 6-2254
Date of Birth: September 28, 1911
Place of Birth: Mojave, Kern County, California 45 yrs ~~45~~ 46

EDUCATION

1927 6 married 1942

37-39
Pasadena High School, 1927-1929
Pasadena Jr. College, 1929-1931 41
U.C.L.A., 1930-1936, B.E. 39 degree and Special Secondary Credential

Columbia University, Summer Session 1934 44

44-45
Barnes Foundation, October to May 1934-1935

Landscape painting in New Mexico, summer 1935, 1937, 1938

Painting and Sculpture in Studio; Slides and 16 mm. films.

EXHIBITION OF PAINTINGS

Metropolitan Museum
Chicago Art Institute Annual (Painting reproduced on cover of catalog)
Philadelphia Academy Annual
Los Angeles County Museum Annual
Art Exhibition of San Francisco World's Fair
San Francisco Museum

"Zebras" oil painting reproduced by Artext Co.

EXHIBITIONS AND PUBLICATIONS OF FILM WORK

"INTROSPECTION" shown by rentals to many universities, museums, and festivals. in America: also Belgium .Festival Mondial du Film" in Knokke-Le Zoute.

"The Experimental Film" (First survey of the field) : article by S.K. Arledge, published in University of Arizona Quarterly.

Review and discussion of my film, INTROSPECTION; in "The Experimental Film" (see section on American Film by Lewis Jacobs.) a book . England.

Creative Film Foundation Award for 1956.

TEACHING EXPERIENCE

University of Arizona at Tuscon	1945-1946	Assistant Professor
University of Oklahoma	1943-1944	Assistant Professor
Pasadena City Schools	1941-1943	Substitute Teacher of Art
Los Angeles City Schools	1936-1938	Substitute Teacher of Art

REFERENCES

Andreas Andersen
2401 Wilshire
Ohio Art Institute

387-5288

APPLICATION LOS ANGELES CIVIL SERVICE COMMISSION
EXAMINATION FOR MUSEUM ASSISTANT (GRAPHIC AND PLASTIC ARTS)
SARA KATHRYN ARLEDGE

ACTUAL WORK IN GRAPHIC AND PLASTIC ARTS ETC:

Oil Paintings:
Exhibited at Los Angeles Museum, 1936-1937
Philadelphia Annual Academy Show. 1935
Invited to show at:
Philadelphia Worlds Fair 1935
Toledo, Ohio Museum 1935
Exhibited at San Francisco Worlds Fair 1940
Other Media:
stand oil, resin oil, water color, tempera, sculpture, craft work, prints.
Tempera "Tiger" in collection of Mrs. Dr. Moore (U.C.L.A.)
Jeanette Pressman
Planned and put on puppet shows.

Cinematography:
Production of the film "Apache 4th July"(filmed on Indian Reservation)
The planning of two complete productions, a documentary and an experimental ballet.

Research work:
During the last ten months I have gathered material for a chart to demonstrate the correlation between scientific and technical discoveries in painting and aesthetic development along with the history of Western Painting.

EDUCATION:

Study of art collections in the following museums and private collections
San Diego
San Francisco
Chicago: 90 days Worlds Fair October 1933
Art Institute
" 1 week during Worlds Fair July 1934
New York: Museum of Modern Art , Summer 1934
" Museum of Modern Art
" Metropolitan Museum
Spanish Museum
Santa Fe: Museum of Indian Art , July 1939
N.M.
Washington, D.C.: Phillips Collection, January 1935
New Mexico
Arizona: Collections of Indian Art at most of the trading posts (1926-1939)
Collection of Mrs. Barbara Seymour (Cotton), 1935
O.U. collection of oriental & Indian art 1943
Pasadena Art Institute
Dr. Chouchon collection in N. Orleans of his own work

GENERAL CULTURAL EDUCATION:

Study of other arts:
Attended the Los Angeles Philharmonic Orchestra regularly, 1931-1934,
The Coleman Chamber Concerts, 1927-1929,
Philadelphia Orchestra , 1934-1935.
Read extensively about motion picture art, production, history and appreciation;
Attended performances of most of the film classics from Europe and Hollywood.
During many summers I have traveled in the Southwest, painting and studying the art of the Indians and watching ceremonial dances of the Apache, Zuni, Hopi and Navajo Indians on their reservations. Papago Yaqui
~~I have a reading knowledge of Spanish, French and Italian.~~

FORM 743 (REV. MAR. '56)
75404 10-62 25M SPO

CERTIFICATE OF DISCHARGE

DEPARTMENT OF MENTAL HYGIENE
STATE OF CALIFORNIA

Name: Sarah Smith

State Hospital: Napa Case No.: 85353

I certify the above-named person is hereby discharged from the hospital under the provisions of Section 6730, Welfare and Institutions Code.

Dated: Sept. 24, 1963

W. A. Oliver
Acting *Superintendent and Medical Director*

bb

The eastern ringneck snake lives in moist areas. It spends its days under rocks and logs and comes out only at night.

Brief Reports

STAFF REPORT

African Buffalo, A Study of Limi-ons of Population, by A. R. E. lair; University of Chicago Press, cago, 1977. Cloth, $20.

1965 THE author participated in an aer-l photographic census of the African, Cape Buffalo (*Syncerus caffer*). The nt was 35,000, a number that seemed risingly high to the game hunters of ca. The author, however, wondered there weren't more. This book is the lt of that inquiry, and its conclusions y to animal populations worldwide are not irrelevant to studies of human ulation.

fter debunking the myths of the ani-

erations to nature. A slight but witty and entertaining text by T. H. Watkins (co-author of *Mirror of the Dream: An Illustrated History of San Francisco*) accompanies the photos.

The California Quail, by A. Starker Leopold; University of California Press, Berkeley, 1977. Cloth, $14.95.

A SCHOLARLY and exhaustive study of the California state bird. Dr. Leopold's work includes an account of this bird in California history, its species and subspecies distinctions, its ranges, habitat (natural and man-made), natural history, covey territoriality, seasonal movement, nesting, brooding and mortality and a concluding section on quail management. The chapters are replete with graphic and tabular data. A model of organization and thoroughness, this is not a book for the lay reader.

Wildlife Watcher's Handbook: How

1842 Rose Villa St.
Pasadena, Ca.
91107

Nov. 9, 1976

Mr. Raymond Procunier
Deputy Director
State Department of Health
Sacramento,
Ca.

Re: Abuses of Mental patients

Dear Mr. Procunier:

As a former mental patient now in good shape, I would like to help you in any way in your ~~current~~ current investigation into abuses of patients in the State Hospitals.

I was in Napa 4 times starting in 1956 (July ~~28~~) and Metropolitan once for 2 weeks about 1970.

I have a document (44 double-spaced typewritten pages) of many of my experiences while in Napa.

(ones)

They include near death from Thorazine (I lied my way out of continuing ~~taking it~~!), having my back broken during 18 shock treatments given against my will, and being handcuffed in transport to Napa from the Oakland ~~County~~ Hospital.

I thought this factual story of my incarceration might be helpful as background material. I was too afraid of the state hospital to sue within the time limit.

You were recommended highly to me from a parole officer supervisor in the area as a no-nonsense, intelligent experienced state employee who was really interested in finding the truth & helping the patients.

I wish you the best in your investigations. As a former University professor again I offer my help.

Sam (K) Smith

effect of
Abrupt experiences shutting
door used to gradually disappear

Titles

Facts about My Life

after the fact

Thoughts

Together we witnessed love F.O.
no touching or talking until I
said, "Why don't you come to see me?"

Bolinas

"100 pipers" "Scottish song first part over & over to give me heart.

Napa

Sang "Lead Kindly Light"

Berkeley

Monarch butterfly & repulsive smell on uc campus.

St. Donna's

Elisabeth comes up to see me.
We sat in a gazebo of a friend of
hers to talk - the friend wasn't home.

I start a painting on my drawing table

We danced in the garage
Donnie Soo was very good dancer
But I wasn't.

I decided to try to act in a conventional
way & to ~~hide~~ keep secret all the unusual
happening. Of a psychological nature
But to describe ~~this~~ the treatment given patients
at Napa by relating my own experience
however disturbing this was to me

I'd always been more or less blind to
conventional ways of behavior neither
following ~~nor~~ flaunting them just going
my own sweet way

St Dominic's — ranch style house in walnut grove - guest cottage for me

Grey taking exercise

Movies every week

Clyde - brings Tom every week "There's a rope why don't you use it"

Drove home from Bolinas & arrived just as Clyde did (To pick up Tom?)

Convalescing road around Mt. Tam. Grey has to get out of the car

Talk to Joe about my experience in the hospital. It reminds him of his army experience.

Donna in kitchen. Ham for dinner. Still stunned by the shock treatments I looked at it but didn't know what to do - what was ham for?

Donna drove me to all the social workers

The New Eve

no flies in Napa "I am the new Adam"
I missed them Jesus

* voice starts again
o antisipate the words spoken

clyde o royal

trip south with Tony 3B rowing hull-gull

base ball with Tony
"Throw underhand"

Trip home in Bills car
foot

* why should I walk out of Napa
leaving several thousand still there?

Hospitalization. Started by psychic
event except Metropolitan o place walk

* Meeting Dr Kirstenbaum in Gurney 071
Shattuck.

Themes in real life 211 Walnut Creek
Janet 21

* Hilda F N. Gate
the Wind S. Gate

Sitting on steps of Ogden cottage reading the Tempest the voice explained words that I didn't understand in it.

In a civilization that objects to trees shedding leaves —

Love is a sharing of loss of ~~ego~~

Love appears when the ego ceases to function.

My Ideas about mental illness

one time in Paris - ~~thought~~ perceptions seemed distorted on way to Dis office. I asked him to examine me for schizophrenia. He asked a few questions - this was the beginning of my last breakdown.

3

Questions for Donna B about Walnut Creek

Did I see a Dr.? no

" " Take Tranquilizers? no

How often did we see social worker? ~~[illegible]~~ once.

Did she talk to you?

When did they go South? ~~[illegible]~~ Summer '57

" " we all & Tony " " (before ↑) at night

I drove down behind Brown's Traffic ticket

original sent
to Harland
Hand

March 11, 1976

Dear Harland,

Thought I'd send you a note about what I want to do about the Zebras. I'm keeping a copy so I won't get mixed up about it.

I want to lend it to you for more than a year and if that works out all right for me for as long as you want it - barring, of course, possible sale.

I feel sure that I will not need it back - but just don't want to be definite about it until I see how I feel.

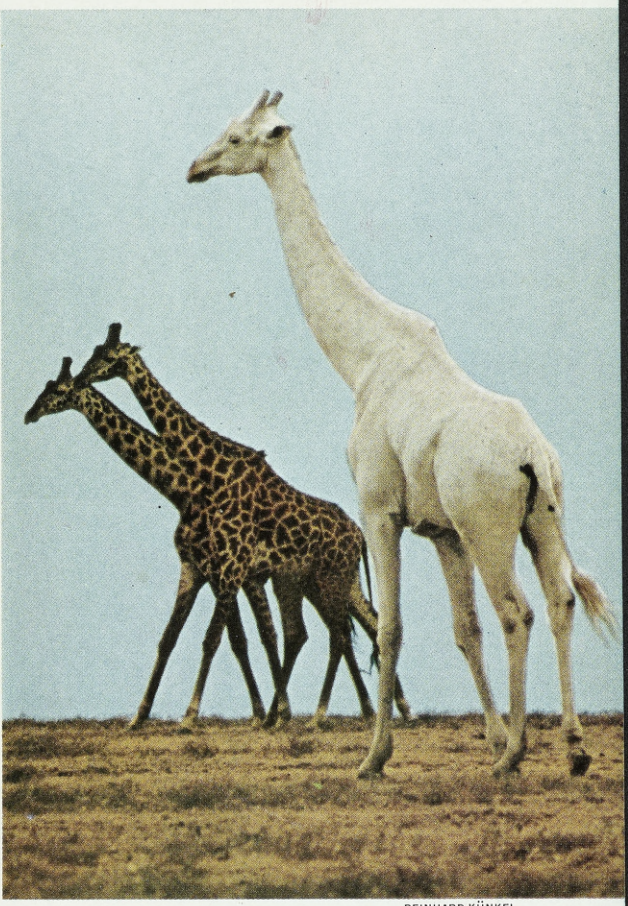
The violet cuttings seem to be sprouting fresh green leaves so perhaps they'll grow.

I'm preparing bibliography and summary of my life work to send to N.Y. to see about showing transparencies + films there! I'm eager to see home + old friends there so.

I hope this meets with your approval. - the plan about the Zebra.

Love,

Sara



REINHARD KÜNKEL

Standout in the crowd, a rare white bull in Kenya's Masai Mara Game Reserve lacks the patches that may serve as camouflage. Proponents of the camouflage theory argue that patterns among different subspecies vary according to habitat—and tend to blend with it. Others counter that the animals are just too big to miss, patches or no.

National Geographic
Sept 1977
Vol 152 No 3

Introspection

3

Aesthetics:

I created black pauses to increase the effect of the colored images & rest the eye.

I contrasted slo motion with stop motion.

I varied the shapes & colors & movements of the dancer.

Fantasmagoria

all shot in camera 1st part

hub cap

stage light gels

ciné - special

To carry out my ideas it was necessary to invent some techniques

As a pioneer in E. film
my vision of art in cinema
did not include
home movies with genetalia
or
a performance for an audience of computers

The task of Independent film today is to
synthesize the many experiments & and make the
results your own i.e. pertains to your concept ~~idea~~ from
picking what the traditions of film & the
arts that films include.

Art

a ~~object~~ art may refer to an experience you have not had, stated in materials & ~~structure~~ you are familiar with.

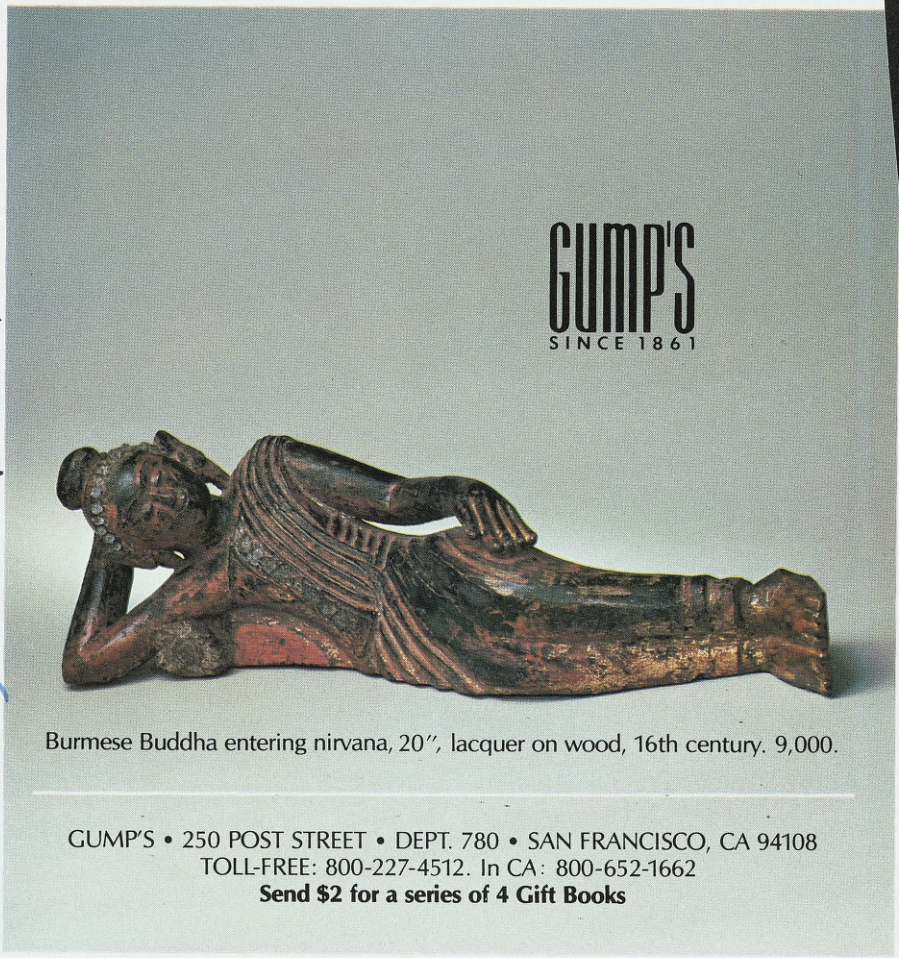
The artist should make this direct symbol ^ of a new experience as easy to take in thru the eye & ~~perceive with the~~ mind as possible.

One effect of art is to unify different peoples. African music opens the way to appreciation of the African

What to look for in Experimental Films:

In viewing art the object should make the viewer seem small "you" shouldn't be in the way.

Hotel Berkeley before vision of Tony's death.
(I took this pose)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LOS ANGELES 38
CALIFORNIA

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OR PARTICIPANTS

I hereby agree that any of the radio stations owned and operated by Pacifica Foundation, a nonprofit educational institution, may record for purposes of possible radio broadcast, and may broadcast all or such part of my program,

---

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That what I have said in loving memory of Dr. Oppenheimer be presented to the public in this spirit.

I further give my permission to have this program rebroadcast on other noncommercial stations, and to Pacifica Foundation's transfer and assignment of rights for noncommercial purposes. It is understood that I shall not receive or accept any financial or material consideration for the making or use of transcriptions or broadcasts to which I have hereby given my consent.

It is expressly understood and agreed that my right to obtain a copyright covering this program and any of the material used on this program is not assigned or released, and that all my rights as an author in and to such copyright, any assignment thereof, or the use of the material and/or the program are expressly reserved by myself subject only to Pacifica Foundation's right to use said program and electrical transcription as hereinabove set forth.

SIGNED: Eva Kathleen Smith

SIGNER'S ADDRESS: 1842 Rose Villa St.
Pasadena, California
9/1/67

DATE: Feb. 21, 1967

Accepted for Pacifica Foundation

BY: _____

PACIFICA FOUNDATION STATIONS

KPFA & KPFB
Berkeley, California

KPFK
Los Angeles, California

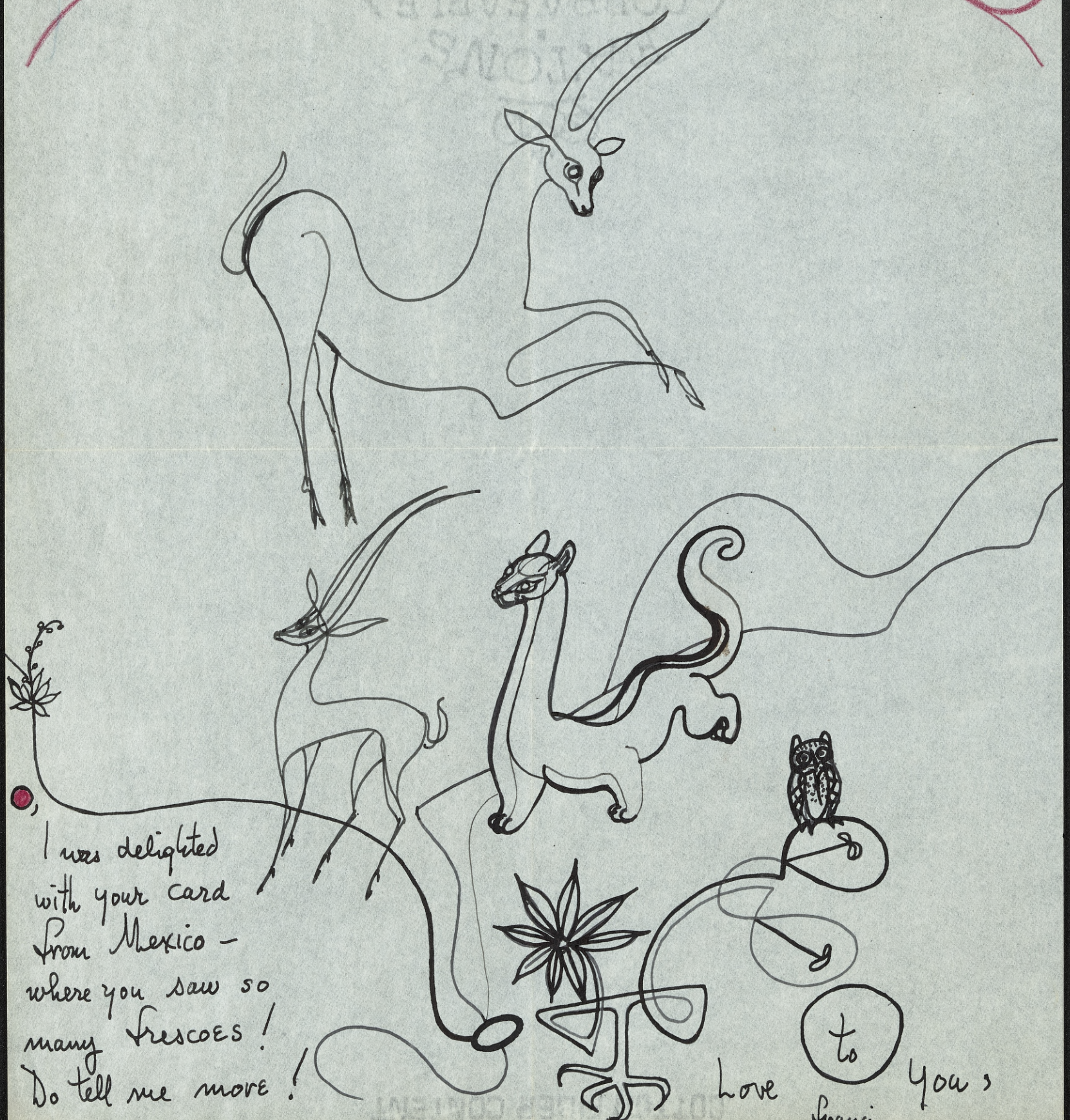
WBAI
New York City

Cheers!
Sari,
Love, Franci

Dearest Sari,
Merry Christmas!
Love, franci

December, 1975

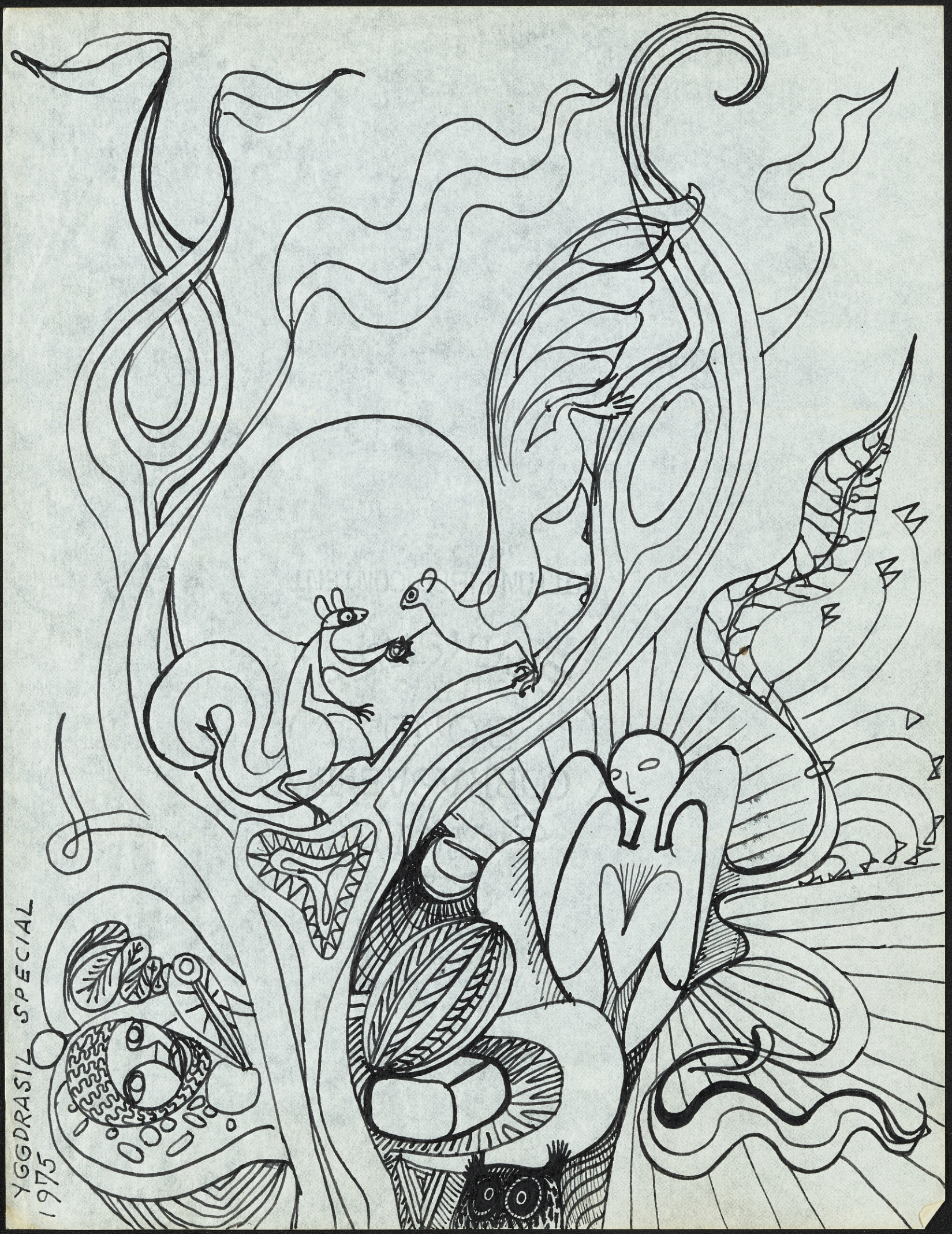
Hola! Dear Sari, Merry Christmas and A Happy and Joyous New Year!



I was delighted with your card from Mexico - where you saw so many frescoes! Do tell me more!

Love to you,

Francie


YGGDRASIL SPECIAL
1975

January 21, 1973

A Happy New Year, dear Saki!

Hope all goes well with you.

Our waterheater burst (9PM Dec. 18, 72) flooded 2 rooms - was swept out in 2½ hours but stopped Christmas-card painting. Now we have 'flu' the past ten days - my Mother still in bed with it. Will write you again when we're caught-up & serene. Meanwhile love, franca

Have a Merry!

Sari

Love
Franci

(Christmas my Own! '81) January, '81

"Let Me Give You the Lowdown, I'm Crazy for You!"

(Just sung by Bobby Short · Written in 1928 George & Ira Gershwin.)

From
Lucy Dixon

Staff Room
Old Harbour Junior
Secondary School
Old Harbour, Ja.
May 11, 1976

Hello Dari,

Your letter arrived abt a week ago. Have meant to write every day but can't seem to get my marking and Student Records up-to-date; therefore, I never have a free conscience where writing is concerned. However, today F. is LATE and it is hard for me to concentrate in the Staff Room + ow WORK that is so I feel justified in making good use of this time.

Of course I agree that there is much that is immaterial in the world. Today almost everyone does (agree, that is), as you pointed out by mentioning all the Institutes of Para Psychology

2 that are flourishing.

I am very interested in these matters. I think that I mentioned to you that I am enrolled in a Course of Astrology. Also I am a daily student of I Ching And continue to be enthralled by it.

✳ Re Krishnamurti: I remember falling asleep during his first lecture. And I remember not be able to remember anything he said. I remember not feeling very comfortable about him. I felt that I had fallen asleep because he had bored me (but didn't want to admit it) (I used to fall asleep during lectures & struggle hard to keep awake - just as I thought I had done with him.) [also I do now whenever I sit in front of T.V & get bored]

I wonder what his purpose was in hypnotizing the crowd.

When I was in Berk back in 1970 he was on T.V. Quite mellowed. Elderly & erudite in appearance anyway. Unfortunately my nephew would not permit me to listen

Lithium

in peace so again I could form no opinion.

However, I have found comfort from his words [booklets I got from you on 1954 talks & FIRST & LAST FREEDOM] when I have been in the throes of one of my bouts of Despondency and Helplessness. And I have had many of these over the years. And am still having them.

He says he has read no philosophical books or treatises - but his teachings are essentially Raja Yoga. It would appear that he is a born Raja yogi, if we take him at his word — and something else, too, from your experience. I look forward to reading his other books. [what do you make of him after reading them?]

4:00 a. m. Wed. May 12

Hard to believe that the year will soon be at the half-way mark.

I am sorely behind in marking & Record-keeping. Official records for 11th Graders graduating have to be ready by

4

June 15.

I would love to talk to you at length about K. & related matters.

Do you remember the psychic experience I began when being audited by Clyde in Dianetics. Began & terminated abruptly.

I still wonder about it.

Much more to say but must prepare 2 classes now.

Write when you can.

Love,

Lucy

P.S. Saw a recent Time Mag article on L Ron Hubbard — now a millionaire, moving into some Florida coastal town. Travels around on yacht, "barking orders to yawning subordinates".

Am interested in a process called TONING which I read about in The Secret Power of Pyramids

Petit & Schul. Also interested in Pyramids. One of the industrial Arts Teachers at School is attempting

6 to build me one. A small one 12" high. Don't think he has tools for sufficient accuracy.

Vamos a Ver

L.

P.P.S. much Industrial Unrest & Political violence here.

How is the Bicentennial Year?

sadena and Vicinity

SAND AND/OR MIRROR

LETTERS OF REFERENCE

University of Arizona
TUCSON
DEPARTMENT OF ART

TO WHOM IT MAY CONCERN

University of Arizona
TUCSON

March 28, 1946

COLLEGE OF FINE ARTS
DEPARTMENT OF ART

TO WHOM IT MAY CONCERN:

During the academic year 1945-1946 Miss Sara Kathryn Arledge has been on the teaching staff of this department as instructor in Art. Miss Arledge, in addition to being an accomplished artist, is a well qualified and excellent teacher. She has taught history and appreciation of art, fundamentals of art, and oil painting classes in still life and landscape.

Student work under her tutelage has been excellent, and student opinion of her as a teacher and as a person has been very high.

She has been most cooperative in the work of this department, unhesitatingly helpful to the other members of the staff, and untiring in the accomplishment of her teaching duties.

We are very sorry that she has found it necessary to resign her position here, due to the fact that her husband, who has recently returned from the armed services, wishes to continue his education elsewhere.

Before the situation demanding her resignation arose, I had recommended her advancement in academic rank and salary, and should circumstances again permit it, I would be very happy to have her back on this faculty.

I feel certain that Miss Arledge would bring credit to the art department of any college, and I am happy to recommend her without reservation.

Sincerely yours,

Andreas S. Andersen

Andreas S. Andersen
Head

Jacobson Reference

SCHOOL OF ART

THE UNIVERSITY OF OKLAHOMA
NORMAN · OKLAHOMA

April 2, 1957

answered April 9

Miss S. K. Arledge
211 Montecillo Dr.
Walnut Creek, California

Dear Miss Arledge:

I would be very happy for you to list me as a reference.

Much has happened since you were here. We have rotating directorship in the Art School. I was director for six years and Mr. John O'Neil, whom you replaced, is finishing his sixth year in that position.

We have very nice facilities in a special building that has been completely remodeled to fit our needs.

It would appear that you have been busy since you left here.

Best Regards,

William Harold Smith

William Harold Smith
Professor of Art

WHS/sm

SCHOOL OF ART
The University of Oklahoma
Norman, Oklahoma
O. B. JACOBSON, DIRECTOR

April 18, 1945

Mrs. Sara Arledge
1842 Rose Villa
Pasadena, 8, Calif.

Dear Miss Arledge,

Of course, I will write a letter to the Dean of the Fine Arts College at the University of Arizona. However, I believe it will be more effective to wait until he calls for it. I hope you get the job. It is a nice place to spend the winter. I am glad to hear that your husband is still active and reasonably happy. It looks like everyone below thirty is going to have a chance at the war before it is over. My boy is still active in the South Pacific. He will soon have three years of fighting behind him, all at the front.

Our Art School is literally booming. So many pretty girls came back last September that we had some difficulty in taking care of them for awhile. But we will manage until our teachers return from the wars

I am wondering how California is making out these days and whether life is more comfortable there than here, it has been so many years since I visited the place. That doesn't mean that I have any intentions in that direction, knowing perfectly well that Oklahomans are not welcomed there.

Mrs. J. has been frail all winter so our social life has been reduced to bare necessities and we have delayed making any plans for the summer. But, if gas is obtainable I imagine we will drive up to Northern Colorado again. It is a wonderful retreat up there between the mountains and I feel a year lost unless I can be there at least a month or two.

Personal greetings.

Sincerely yours,

O.B. Jacobson, Director
School of Art

OBJ:MJH

Form 31.75—15M—4-36

IDENTIFICATION CARD

LOS ANGELES CITY SCHOOL DISTRICT

7-1-36

This is to certify that Arledge, Sara-Kathryn

is a certificated employee of the Los Angeles City Schools during the school year, 1936–1937.

Frank A Bonelle

Superintendent

Sara-Kathryn Arledge

Signature of Employee

Form 31.75—22M—3-38

IDENTIFICATION CARD

LOS ANGELES CITY SCHOOL DISTRICT

Date 10-24-38

This is to certify that Sarah-Kathryn Arledge is an employee of the Los Angeles City School District during the school year, 1938-1939.

Sara-Kathryn Arledge

SIGNATURE OF EMPLOYEE

W. Jersey

SUPERINTENDENT

SALARY RATE: ,

HIGH SCHOOL 173. SUBSTITUTE

ELEMENTARY _____

KDDS _____

Present this card to the Principal of EACH School to which you are assigned for Timesheet Information.

Substitute

Teacher's Assignment 1942-43

PASADENA CITY SCHOOLS

Original

Name Sara-Kathryn Arledge (Salary $ 8.00 a) day

Address 1842 Rose Villa St.

Telephone SY. 6-2254

Assigned to Substitute Teacher

Teacher of High and J. C.

To begin work Subject to call

Kind of certificate Spec. Sec.

Expiring 10-5-46 Pensioner Yes

JOHN A. SEXSON,
Superintendent.

Date Sept. 8, 1942 By Thomas Martin

131-32-795

Members of the Board
Roy J. Becker, President
E. Vincent Askey, M. D.
Mrs. Margarete L. Clark
John F. Dalton
Lawrence L. Larrabee
Clarence W. Pierce, M. D.
Mrs. Gertrude H. Rounsavelle

Board of Education
of the
City of Los Angeles

Chamber of Commerce Building
Los Angeles, California

Vierling Kersey
Superintendent of Schools
Willard S. Ford
Chief Deputy Superintendent
Personnel Division
Louis B. Travers
Assistant Superintendent

June 2, 1938

TO THE COMMISSION OF CREDENTIALS
STATE DEPARTMENT OF EDUCATION

To comply with the request of Miss Arledge, I herewith submit the following statement:

Sara-Kathryn Arledge has been a substitute high school teacher in the Los Angeles City Schools since October 12, 1936, and has taught as follows:

1936-37 - 85 days
1937-38 - 53 days

Our records indicate that the Principals' ratings for this teacher have been satisfactory.

SIGNED:

L. B. Travers

L. B. Travers
Assistant Superintendent

GJT:pf

OWL FUMIGATING CORPORATION
AZUSA, CALIFORNIA

Rating of L.A. Board.

BERKELEY UNIFIED SCHOOL DISTRICT

ADMINISTRATIVE OFFICES
1414 WALNUT STREET
BERKELEY 9, CALIFORNIA
THornwall 1-1422 EXT367

GARY E. HOWARD
COORDINATOR OF
DISTRIBUTIVE EDUCATION

C. H. WENNERBERG
SUPERINTENDENT OF SCHOOLS

June 28, 1963

Sara Smith has attended the Manpower Development Stenographic Training program which began January 14, 1963 and ended June 28, 1963.

The course included shorthand, typing, filing, office machines (mimeograph, ditto, calculator, ten key, dictaphone) office practice, English and basic arithmetic.

Margaret E. Annis
Margaret E. Annis
Instructor

Anna N. Rodrick
Anna N. Rodrick
Instructor

Gary E. Howard
Gary E. Howard
Co-ordinator

OE-4146 (11-62)

BUDGET BUREAU NO. 51-R402
APPROVAL EXPIRES: 6-30-65

CERTIFICATE OF TRAINING
MANPOWER DEVELOPMENT & TRAINING PROGRAM

NAME OF INSTITUTION

Berkeley Adult Education Division

LOCATION

2211 Grove Street, Berkeley, Calif.

This certifies that

Sara Smith

(Name of trainee)

has satisfactorily completed training in this school in the units shown on the reverse side of this card.

This trainee has also had work experience or training in the following occupations:

This record is intended to assist the bearer in finding employment.

SCHOOL SEAL

This card is to be retained by the person to whom issued. If lost, application for a duplicate should be made to the school at once.

SIGNATURE OF SCHOOL OFFICIAL

Gary E. Howard

TITLE

Coordinator

DATE

6/28/63

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
OFFICE OF EDUCATION
BUREAU OF EDUCATIONAL ASSISTANCE PROGRAMS
DIVISION OF VOCATIONAL AND TECHNICAL EDUCATION

TRAINEE COPY

SIGNATURE OF TRAINEE

OCCUPATION FOR WHICH TRAINING WAS GIVEN

Stenographer

CERTIFICATE OF TRAINING

TRAINING BEGAN: 1/14/63

TRAINING ENDED: 6/28/63

UNITS OF TRAINING	CLOCK HOURS OF TRAINING
Shorthand (Gregg)	300 Inc.
Typing	220
English	65
Office Machines	40
Filing	35
Office Practice	35
Business Math	15
Business Relations	10

SIGNATURE(S) OF INSTRUCTOR(S)

Margaret E Annis

OE-4146 (11-62) (BACK)

GPO : 1962 OF—667523

Sara Smith